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Nautilus Carboniferous - Brooch 2013

Carbon fibre, 950 palladium, 750 gold, Tahitian pearl, Paraiba tourmaline
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FOREWORD

THINKING OUT LOUD can be a risky affair, entailing hasty or ill-formed expression. Such raw exposure can be fresh and exciting, however, if springing from a well-trained thinker. In either case, we are able to witness the workings of a mind unfolding in time.

The featured artists in this issue of *Metalsmith* are not shy about revealing their thoughts during the course of production. Foremost in this mode is Australian jeweler Simon Cottrell, whose work makes manifest its own creative genesis. "I'm trying to materialize what is essentially intangible," Cottrell says. "Mapping the progression of mental processes into the development and growth of physical form." Process becomes the subject in his dynamic forms, which embody principles of change and transformation.

Jeffrey Clancy's creative project is fueled by a series of questions concerning tradition, originality, and the limits of function. Clancy's inquiries have expanded to include teaching methodologies within the field, as seen in two installations that re-create technical lessons—producing "an illustration of an illustration"—from a popular manual on silversmithing.

Throughout his career, Robert Smit has balanced the mediums of jewelry and drawing, keeping a watchful eye on the processes of both. For his investigations into draftsmanship, he even used photography to study his hand motions while drawing and playing with pencils. Smit's desire to translate the fluidity of drawing into jewelry form ultimately led him to develop a means of printing ink upon gold.

Gary Noffke's immense skill and confidence have allowed him to approach precious metals without fear or hesitation. His mixture of bravura and labor intensiveness results in densely packed surfaces full of incident from the artistic process. Akin to Abstract Expressionist or "action painting," Noffke's finished objects become records of the many physical events entailed in their creation.

Like travel guides pointing out key sites, these artists trace the map of their creative journeys, and, fortunately, invite us along for the ride.

SUZANNE RAMLJAK
EDITOR

The mission of *Metalsmith* magazine is to document, analyze, and promote excellence in jewelry and metalsmithing. In fulfillment of the goal of producing a significant document of the field, editorial content will emphasize contemporary activities and ideas, with supportive content to include relevant historical work and critical issues.

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Published by the Society of North American Goldsmiths

Artists. Designers. Jewelers. Metalsmiths.
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PRINTER St Croix Press, Inc., committed to using environmentally friendly materials and methods.

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Metalsmith (ISSN 0270-1146) is published both print and digitally in January, March, June, August, and October by SNAG, 540 Oak Street, Suite A, Eugene, OR 97401, 541-345-5689, www.snagmetalsmith.org.

Membership rates $85/year and up, full membership includes five-issue subscription to *Metalsmith*. Special student rates. Subscription to only *Metalsmith*: $25/year and up.

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The opinions expressed in *Metalsmith* are those of the authors and not necessarily those of the staff or directors of SNAG or *Metalsmith*. Address unsolicited editorial material to: Suzanne Ramljak, 22 Rockwell Road, Bethel, CT 06801. Materials will be handled with care, but the magazine assumes no responsibility for them.

Metalsmith is indexed in the Art Index and EBSCO Media. Newsstand distribution: COMAG Marketing Group, 155 Village Blvd, Princeton, NJ 08540.

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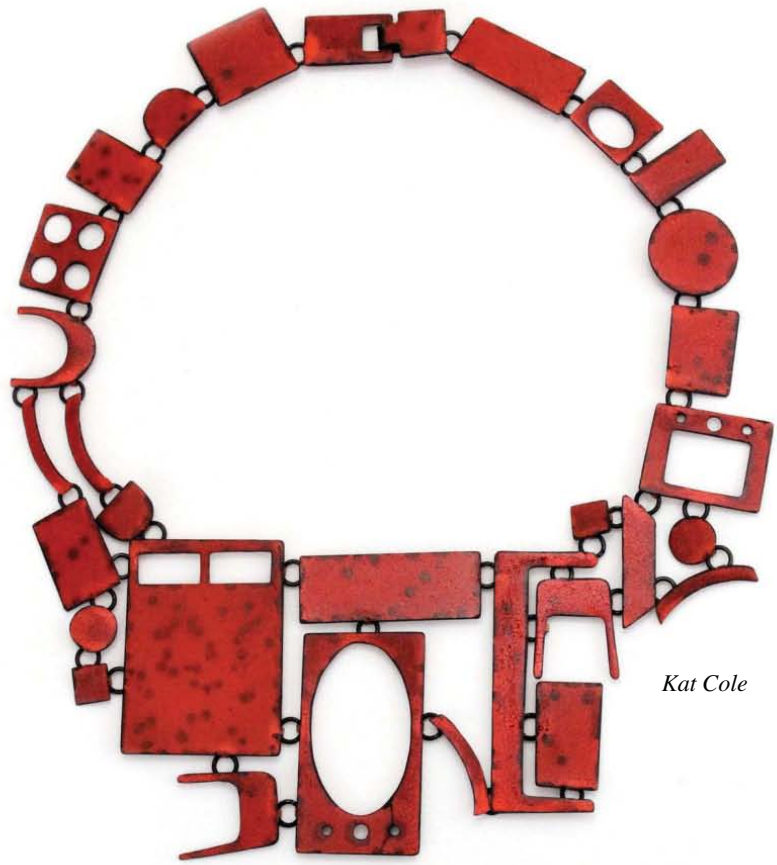

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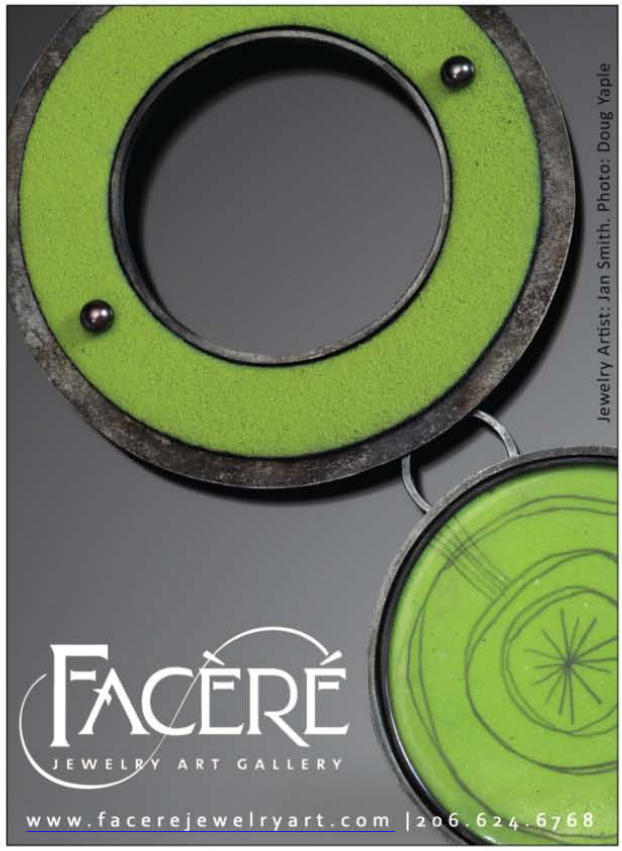
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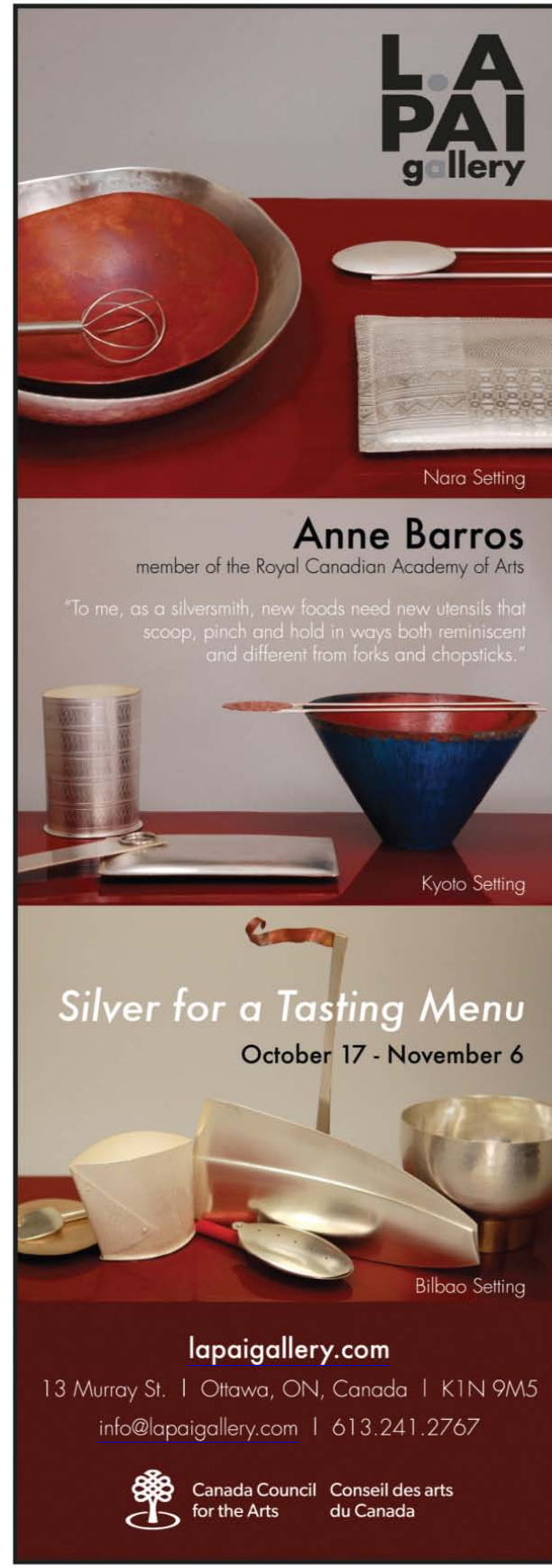
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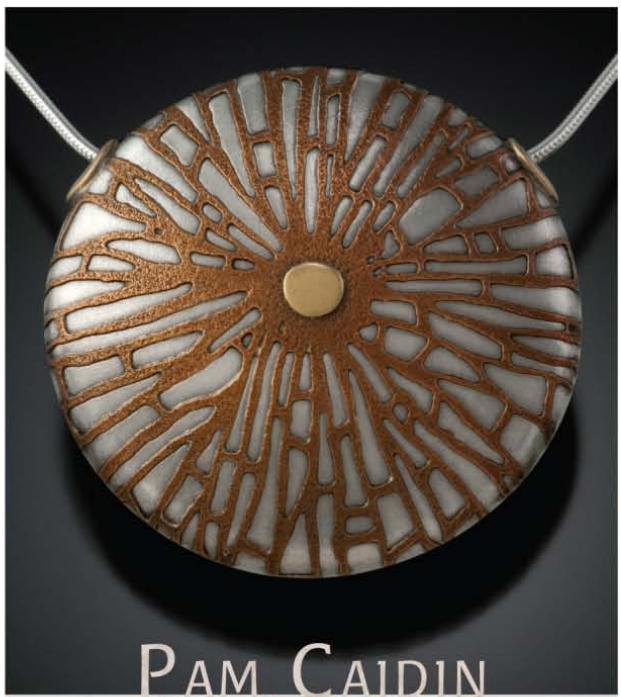

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Sensuality II, 2011

Emanuela Duca
Elemental Elegance

ANDREA DINOTO

FOR EMANUELA DUCA, the journey that began fifteen years ago, from her native Rome, Italy, to New York City, was something of a vision quest. Though the transition proved difficult—she spoke no English and had absolutely no business experience—"it was a necessity," she says, "that I find my own voice." Trained in Rome in both jazz dance and the visual arts, Duca also studied the techniques of classical goldsmithing with Alvaro Onofri. Nevertheless, she felt compelled to find her own style as a jeweler and to establish a self-sustaining business independent of the rather more conservative expectations of her Italian upbringing.

Arriving in New York in 1998, Duca at first supported herself as a model maker for a fine-jewelry company on 47th Street, the heart of the city's Diamond District. At the same time, she began to develop a distinctive style of blackened silverwork and in 2005 introduced her first collection. A Brooklyn boutique not only took the entire collection but invited Duca to set up a studio on site. She worked there for two years while exploring the demands of the wholesale market, attending the Philadelphia Buyers Market and the annual gift show at the Javits Center in Manhattan. "I wasn't aware of craft shows at the time," she says, but fellow artists suggested that route and she plunged in. Then "the economy crashed," she reports, "and I went back to wholesale."

Spirale Earrings, 2012
sterling silver, 18k yellow gold
1 ¼ x 1 ½ x 1"

She aptly describes the work as "reviving archaic forms and reinterpreting them with a modern sensibility."

Ducas's jewelry, priced from around $320 to $3,000, is strongly expressive of both her Roman heritage and arts-based aesthetic: earthy and elemental yet presenting a sophisticated vision that embraces both art and fashion. She aptly describes the work as "reviving archaic forms and reinterpreting them with a modern sensibility." Each piece is sculpted in wax then cast in sterling silver. The resultant forms are dynamic, shaped through folding, hammering, and piercing. Their rough, blackened surfaces call to mind lava fields and volcanic ash. Stones are used minimally yet effectively in the restrained black-and-white palette.

In 2012, Duca's work earned her a place in the CFDA's (Council of Fashion Designers of America) Incubator program, which nurtures emerging New York talent through a series of two-year mentoring programs. Chosen from a field of a thousand applicants—as one of ten designers and the only jeweler—she was assigned, together with her peers, temporary studio/showroom space in the heart of the fashion district. The program, she says, affords "incredible exposure" to buyers, and though no actual funding is provided, the designers make "precious connections" with retailers and learn valuable lessons about how design businesses are funded and run. One of Duca's mentors was the president of Moda Operandi, a major Internet business "for both jewelers and fashion people," as Duca explains, "that captures trends before they enter the market." With this company, Duca gave her first online trunk shows, an opportunity to appear alongside major names like Gucci and Marc Jacobs. In addition, the Incubator program enables the creation of a Look Book for each designer through collaborations with photographers and videographers interested in entering the fashion field. But the ultimate perk was a week-long, all-expense-paid trip, underwritten by W hotels, to one of ten different locations around the world, selected to provide inspiration for each designer's work. Duca chose Doha, the capital city of the state of Qatar on the Persian Gulf, where she experienced the sensual topography of

Emanuela Duca meeting with editors and clients at a jewelry showcase in Doha, Qatar

dunes that make up the Sealine Desert. "I have already started a new collection that I am thinking to call 'Doha,'" she wrote in an e-mail upon her return in March. Duca posted photos from her trip on her Facebook page and also on Pinterest, a photo-sharing Web site, where a variety of images in categories such as landscape, Rome, sculpture, and dance reflect Duca's personal style. Social media is "fun," she says, "and can be very helpful in communicating a brand/design philosophy."

Duca, who became a naturalized American citizen in 2009, stresses that although her "direction now is wholesale"—she sells at a variety of specialty stores, including the e-retailer Twist On Line, and in June made her first appearance at the Couture show in Las Vegas—she has retained her connection with galleries, such as Patina in Santa Fe and Todd Reed in Colorado, who encouraged her early on. In the long term, the fearless entrepreneur plans to remain based in Manhattan "and continue to explore designs, and challenge myself in finding a 'stronger voice.'" It's necessary, she says, "to be a smart business person, especially in New York. I can't afford to be a starving artist. I'm responsible for my own existence."

Andrea DiNoto is a New York-based writer on art, craft and design.

Furthermore:
www.emanueladuca.com

Magma Ring, 2012
blackened sterling silver, 18k yellow gold
2 x 1 x ½"

Istanbul, Turkey
Straddling the Divide

BY JAMES THURMAN

ESTABLISHED AROUND 660 BCE, throughout its thousands of years of history, Istanbul has linked the East and West, straddling the Bosporus Strait that divides the European and Asian continents. Its location has shaped its character and composition, creating a unique blend of cultures, manifest in everything from the largest works of architecture to the smallest pieces of jewelry. Now one of the world's largest cities, Istanbul is far more diverse and varied than most might initially realize. Given the geography and long history, the city has a wealth of influences to draw upon as it continues to grow and evolve.

The region of the world that includes Turkey has long been famous for metalworking, including some of the earliest extant works, dating to the third century BCE. The range of cultural influences on metalworking and other decorative arts within Turkey follows the sequence of cultures and empires that moved through the area, including Hittite, Persian, Byzantine, Seljuk, and Ottoman. Metalworking reached its peak during the Ottoman Empire, with sophisticated works of jewelry, tableware, architectural ornament, weaponry, and armor.

Ottoman tankard in jade and jewels, ca. 1550–1650

In Istanbul, the Grand Bazaar, established around 1455, has been a major destination for visitors and locals. One of the world's largest covered markets, it now encompasses more than 3,000 shops within areas and streets that are generally organized by types of products available, helping to bring some order to the massive size. It has approximately 250,000 to 400,000 visitors daily, making shopping along the main avenues an intense and dynamic experience. Within the Grand Bazaar *hans*, or groupings of related stores/workshops, usually have their own entrances and courtyards. Those related to metalworking, include *hans* for coppersmithing, silversmithing, and jewelry. They can be difficult to find, however, especially for visitors unfamiliar with the Turkish language. And while this makes them significantly less crowded than the main thoroughfares of the Grand Bazaar, they are also less welcoming to visitors. In the vicinity of the Grand Bazaar are numerous suppliers and workshops related to the goods sold there. Although not all Grand Bazaar products are made in these workshops, they supply significant amounts to the market and provide skilled labor for designers and retailers throughout Istanbul and Turkey.

Because of the relatively low cost of labor and materials, combined with the abundance of these highly skilled workshops, contemporary design surpasses contemporary craft. This dominance is apparent in the type and number of shops and galleries throughout Istanbul, not just in the area of the Grand Bazaar. Most of these are either establishments belonging to a single designer or those that are focused on commercial jewelry. One of the few galleries that offers a variety of work by contemporary jewelers and metalsmiths is the Ay e Takı Gallery,

The region of the world that includes Turkey has long been famous for metalworking, including some of the earliest extant works, dating to the third century BCE.

Exhibition reception at
Ayşe Takı Gallery, Istanbul

which is run by Ay e Unaydin, a jeweler who lives part-time in New York City. Located in the high-end Ni anta ı neighborhood, this gallery is far from the throngs of tourists and regularly exhibits work of both Turkish and international makers.

Surprisingly, Istanbul lacks a connected community of contemporary metalsmiths. A visiting metalsmith will not find an overarching network of fellow workers. Perhaps because of sheer size of the city, its long history, and/or the large population, there is no efficient way to find and connect with contemporary jewelers or metalsmiths. This is not to say that they don't exist in

Silver workshops (or *hans*) in
Istanbul's Grand Bazaar

Ring by designer Ay egül Türemen, of Atelier Maya

Istanbul, only that locating them can be a great challenge. Ay egül Türemen is a typical example. A self-trained jeweler, she maintains Atelier Maya, a small store in the Asian side of Istanbul, in the Fenerbahçe neighborhood with a single assistant. Most of her business comes from either foot traffic or word of mouth. Although she plans to establish an online presence, the Internet has not been a critical aspect of her business to date. It's the same for most independent makers in Istanbul, and this also contributes to the difficulty both in finding them and in their forming a larger community.

The economic pressure to produce work that fulfills the expectations of tourists seeking to purchase distinctly "Turkish" or "Ottoman" pieces is felt throughout Istanbul and further thwarts a strong contemporary metalsmithing and jewelry community. Straddling the bridge of traditional and contemporary work, however, is the opulent production of Sevan Bıçakçı, a jeweler well known outside of Turkey, whose work could represent one successful strategy for addressing this problem. Bıçakçı focuses almost exclusively on rings, incorporating a wide variety of traditional forms and motifs. His work is a provocative exploration of his rich cultural heritage, which he personalizes while also keeping it current and relevant.

Another possible contributing factor to the absence of a network of makers is the Turkish educational system as it relates to contemporary metalsmithing and jewelry. In many other countries, metalsmithing and jewelry design transitioned from trade schools to the art and design studio programs in colleges and universities. In Turkey, however, jewelry making continues to be taught either through apprenticeship programs or in technical schools. Mimar Sinan University, one of the most prominent art and design schools in Istanbul, has some jewelry-related courses, but even these are presented under the umbrella of fashion design or sculpture.

Mahreç Sanatevi, a technical school, is a rare exception. It strives to provide its students with more individualized and contemporary training. Founded by Hraç Arslanyan, a traditionally trained Armenian jeweler, the school offers regular courses and special workshops taught by a Turkish faculty, along with visiting Turkish and international instructors, such as a recent workshop by Dauvit Alexander. The structure and approach are unusual. More often the traditional structure of master and apprentice holds sway. Another pioneer, master engraver Berç Melikyan is known both for his skill and his openness in sharing his knowledge through workshops as well as online instructional videos on YouTube.

Although not focused solely on metalsmithing, Cam Ocağı Vakfı (The Glass Furnace) is a nonprofit school and production facility that regularly offers glass workshops along the line of Arrowmont or Penland in the United States. Its enameling studio is coordinated by Umut Demirgüç Thurman, who received her MFA in metalsmithing and jewelry from the University of North Texas.* She applies her university studio training to her classes at Cam Ocağı Vakfı, offering special workshops given by Turkish and international contemporary and traditional makers along with the free

SEVAN BIÇAKÇI
Mosque Ring
gold, silver, diamonds, rock crystal

Interior of enameling studio at Cam Ocağı Vakfı (The Glass Furnace)

Armenian jeweler Hraç Arslanyan, founder of the technical school Mahreç Sanatevi

exchange of knowledge in weekly open studio sessions.

As a major cultural hub of the world, Istanbul continues to change and progress. Increased globalization is bound to have an impact on contemporary jewelry and metalwork in the city. Developing educational and professional networking practices will help facilitate the interconnectedness of individual makers and their studios. A tour of the Grand Bazaar reveals that the audience certainly exists for the work of these makers, and for new forms of expression through jewelry and metalsmithing.

James Thurman is a contemporary craft artist and a faculty member of the University of North Texas.

*Ms. Demirgüç Thurman is also the author's wife and has facilitated all of the connections and studio visits that have made this article possible.

Furthermore:

www.grandbazaaristanbul.org
www.aysetaki.com
www.turkishdesigners.org/aysegulturemen
www.sevanbicakci.com
www.mahrecsanatevi.com
www.glassfurnace.org
www.umutdemirguc.com

Grand Central Terminal

BY LUKE T. BAKER

IN THE HEART of New York City stands a Beaux-Arts jewel box, a marble structure supported by steel and containing within it brass, bronze, and gold, as well as precious art glass. Grand Central Terminal, celebrating its centennial this year, is a renowned architectural destination, and a twentieth-century cathedral to the modern deities of transportation, technology, speed, and innovation. Considering the metals that make up the terminal casts light on its construction and history. Built in 1913, Grand Central continues to captivate and remains a landmark that straddles historicism and modernism.

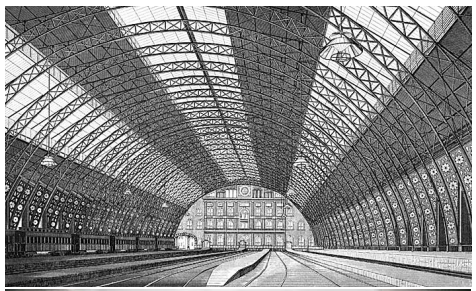


Illustration of train shed interior at Grand Central Depot, New York City, 1877

Grand Central Terminal, nearing completion, early 1913

Picture yourself in the center of the vaulted concourse, 125 feet below the canopy of a celestial ceiling mural, light streaming in through 60-foot windows, bustling throngs of commuters and tourists all around you. You are in metal's house—metal built this place, literally and figuratively. From structural steel to sumptuous gilding, this Beaux-Arts palace owes a great debt to the metal materials and metalworkers that shaped our modern world.

Grand Central's existence is predicated on that triumphant vehicle of nineteenth-century progress, the locomotive, or Iron Horse as it was popularly known. Cornelius "Commodore" Vanderbilt, founder of one of the most illustrious American dynasties, made his fortune as a railroad tycoon in the early days of that industry. He built the Grand Central Depot in 1871 on the present-day site, a masonry building with a train shed constructed in the new architectural idiom of industrially produced plate glass and forged iron, a bold look already used for the Gare du Nord in Paris and St. Pancras Station in London. The depot's cavernous train garage measured 630 by 200 feet and was 90 feet tall. Such a massive parabolic span could only be built with metal supports. In this case, thirty-one iron trusses, 4 feet wide and 1 foot thick, were required to bear the weight of the arch. Trains ran on street-level tracks along Fourth Avenue north of the depot. As rail traffic increased and train-related accidents and pollution menaced the city's population, it was clear that the depot's railyard, which had grown to 23 acres encompassing seventeen tracks, was out of place in the center of what had subsequently become Midtown Manhattan.

By 1903, a plan for a new terminal was in motion. William Wilgus, chief engineer of the New York Central railroad, proposed an elegant and ingenious solution for the terminal: bury the train tracks underground in tunnels, thereby returning the street to pedestrians, carriages, and cars, and freeing up railyard real estate for future development (birthing the concept of "air rights"). The design for the new terminal building was awarded initially to experienced railroad architects Reed and Stem, who developed the primary circulation plan, but a firm of Vanderbilt cronies, Warren and Wetmore, took over the project and were responsible for

The four-sided ball clock atop the Information Booth in the Main Concourse

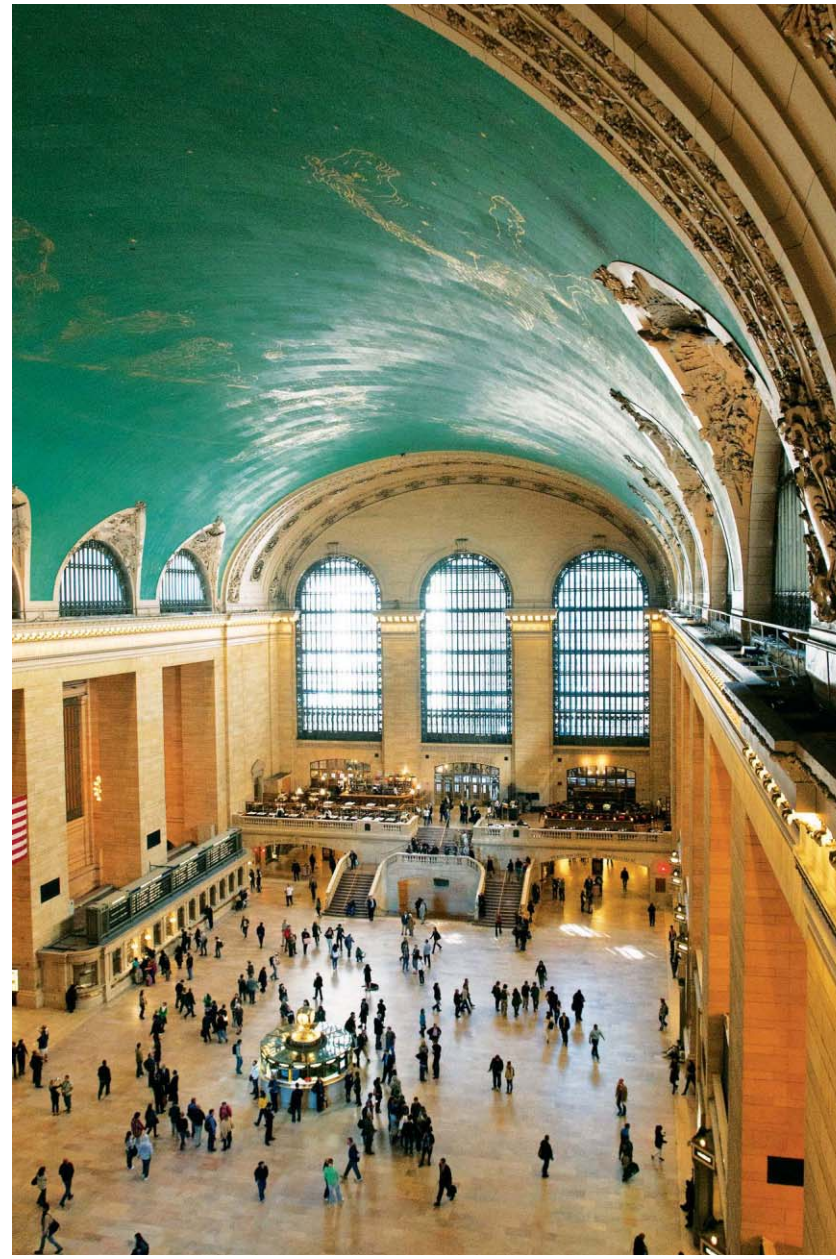
From structural steel to sumptuous gilding, this Beaux-Arts palace owes a great debt to the metal materials and metalworkers that shaped our modern world.

much of the interior and exterior design of this significant civic commission.

The demolition of the original buildings began in 1910. An elaborate wheeled scaffolding unit that arched over the tracks was devised to gradually dismantle the old train shed from the northernmost end to the base, abutting the terminal. At night, work trains would shuttle away debris, totaling 1,350 tons of wrought iron, 350 tons of cast iron, and 90,000 square feet of corrugated iron—almost the weight of 3 fully loaded, double-decker Boeing 747s—all without disrupting regular passenger rail service. By 1911, construction on the underground tracks and head house (the public terminal area) was underway. Below grade, supporting columns and steel girders were installed to form stacked tunnels, the bottommost of which had to be engineered to support the weight of loaded trains above, in addition to the buildings that would eventually be built on the surface. In the terminal building, structural support in the form of riveted and pinned steel was clad with terracotta for fireproofing and concealed beneath a skin of Bottecino marble. The use of copper for the building's roof was not only consistent with its Beaux-Arts scheme but also a practical consideration since copper is lightweight, corrosion resistant, and doesn't transmit heat between exterior and interior. In 1913, the new terminal opened to the public, serving an all-electric fleet of trains.

By constructing a classical building dedicated to a thoroughly modern form of transport, all in the middle of a rapidly growing city, Reed and Stem, and Warren and Wetmore's Grand Central Terminal artfully blended the timeless with the novel.

At the time Grand Central Terminal was built, long distance train travel was the epitome of luxury and a privilege only wealthy Americans could afford. Shiny engines, intercity routes with glitzy names, and five-star dining (among other onboard amenities), all contributed to the glamour of train travel around the turn of the century. A new terminal like Grand



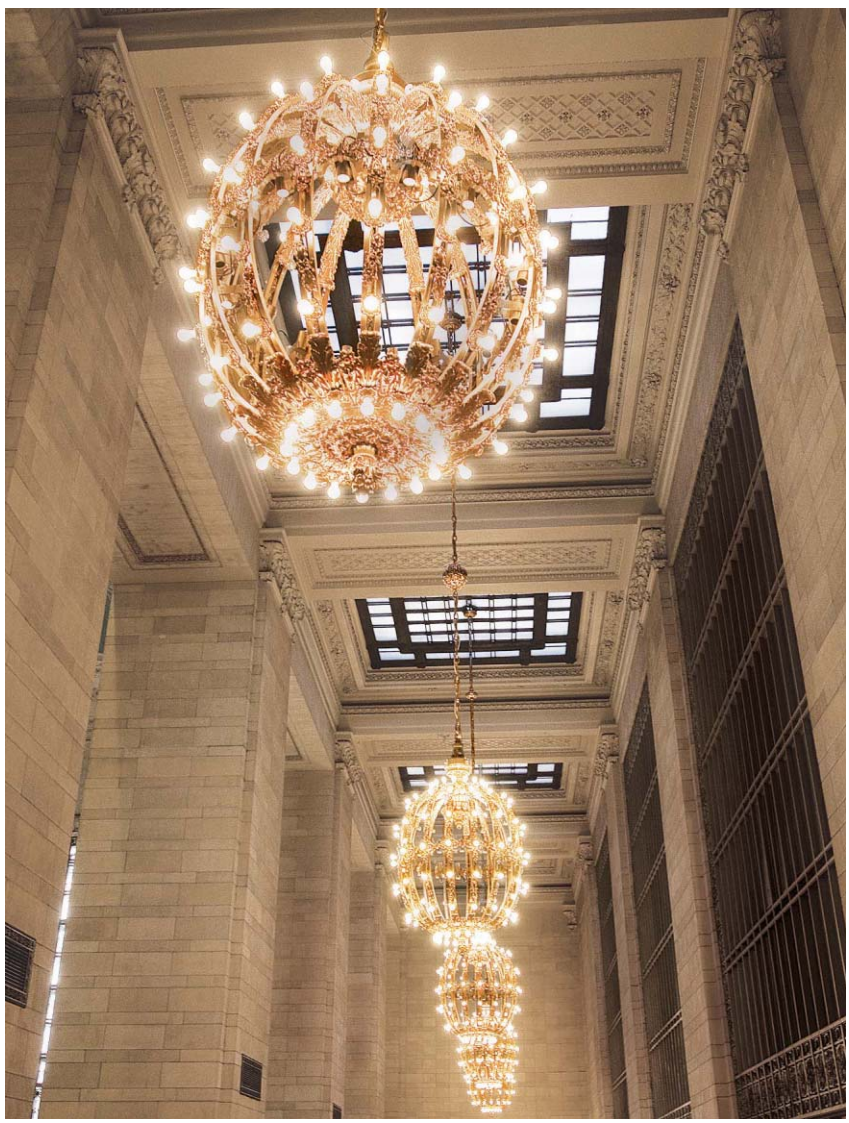
Grand Central Terminal's upper level Main Concourse, traversed by 750,000 people daily

Central was designed, inside and out, to reinforce these notions, and its sumptuous decoration—particularly the elaborate metalwork—evoked palatial splendor for travelers and gawkers alike.

One of the best-known New York City meeting places is the metal and glass Information Booth in the middle of Grand Central's Main Concourse. The feature that makes the booth (and your departing train) impossible to miss is the spherical, illuminated clock topping it like an oversized finial. This cast-brass clock was manufactured by the Seth Thomas Clock Company of Waterbury, Connecticut, a town known for its watchmakers and whose numerous brass

Its sumptuous decoration—particularly the elaborate metalwork—evoked palatial splendor for travelers and gawkers alike.

"Melon" chandeliers, suspended over the ramps leading to the lower level



foundries earned it the sobriquet Brass City. Each of the four clock faces is constructed from a solid piece of opalescent glass (though rumors persist that the clockmakers used actual opal gemstones valued in the millions). There can never be too many clocks in an edifice built around the regularity of railroad timetables, and another outsize clock by Tiffany and Co., adorns the south façade of the terminal overlooking Park Avenue. Flanked by a sculpture group of Minerva, Mercury, and Hercules (allegories representing the concept of transportation), the 14-foot clock face, with its 340-pound metal hands, is the largest example of Tiffany stained glass in existence.

Equally impressive in 2013 are the massive chandeliers hanging in the Main Concourse and in the Waiting Room, manufactured by the Sterling Bronze Company. These fixtures were made partially of gold-plated nickel and, like other metalwork throughout the terminal, they bear the oak leaf and acorn device adopted as an ersatz heraldic motif by the Vanderbilt family. Each of the five oblong chandeliers bracketing the Main Concourse is nearly 20 feet tall, weighs over 800 pounds, and is studded with 110 light bulbs. The larger, tiered chandeliers in Vanderbilt Hall each weigh 2,500 pounds and are illuminated by 132 bulbs. All of the original bulbs were bare, exposing the wonder of their electrically charged filaments for all to see; such an auspicious celebration of electric light was fitting for a twentieth-century terminal like Grand Central, which was built around the time electric power was overtaking steam.

Sparing no expense, the building's designers even incorporated precious metals into the vaulted Concourse ceiling. The zodiac scene arcing over the Grand Concourse was painted in 1913 by French artist Paul-César Helleu, who was best known for his Belle Epoque portraits. Each of the mythical celestial figures and key stars were embellished with gold leaf (that go-to illuminator of years past) and, since 2008, by modern LED bulbs. After a thorough surface cleaning in 1998, John Canning and

Company, a Connecticut firm specializing in the restoration of historic buildings and artworks, regilded some 2,500 gold stars in 23-karat gold leaf.

An extensive 196-million dollar renovation project was undertaken in 1994 to restore the terminal's faded glory. Several firms were contracted to re-create the bronze grills, luggage rails, and lamps for twenty-eight ticket windows that had been, according to lore, melted down during World War II to support the war effort. Brooklyn-based Excalibur Bronze relied on historical photos to cast silicon brass replacements for the original 250-pound window grills. The grand chandeliers were removed and shipped to Utah for restoration by Historic Arts and Castings, where they were cleaned, repaired, and replated. The same company also reproduced other bronze elements throughout the terminal, including lamps, handrails, and components of the Information Booth. Even the terminal's patinated copper roof was replaced with 40 tons of quarter-hard, 20-ounce copper from the New York Roofing Company in Queens.

Metalwork at Grand Central Terminal tells the story of America at its industrial zenith. The same Pennsylvania steel that holds aloft this great structure was also being forged into railroad tracks that linked both sides of the continent, to facilitate travel and trade, and being used in the building of the modern skyscraper. The imported Beaux-Arts style that yielded a trove of regal decorative motifs for an ascendant elite of American nouveaux riches (like the Vanderbilts) also brought a classicized rationality to the country's new civic architecture and to plans for its growing cities. At 100 years old, Grand Central Terminal still functions as a gilded gateway to the modern metropolis, raised up from the ground and richly appointed within by a corps of metalworkers using native materials, a triumph of American ingenuity, industriousness, and optimism.

Luke T. Baker has written about visual and material culture for the Museum of Modern Art, Art Papers, Modern *and* The Studio Potter *among other publications.*

Furthermore:
www.grandcentralterminal.com

Statuary clock high atop Grand Central Terminal, with Mercury, Hercules, and Minerva

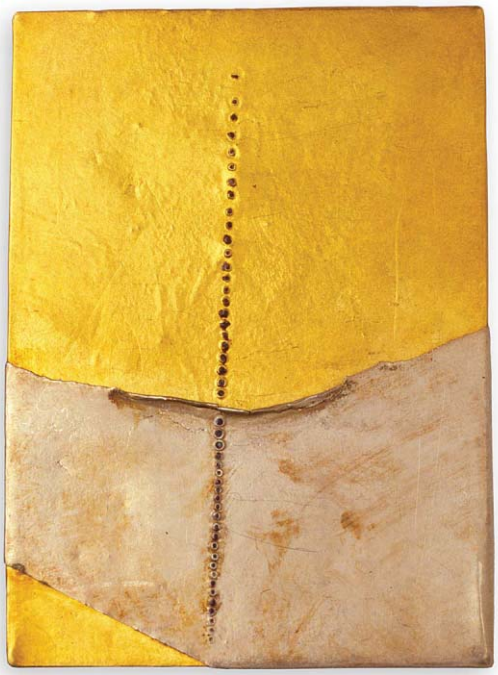
The 13-foot diameter Tiffany glass statuary clock, viewed from inside the clock tower

Robert Smit:
Craving the Essential

BY LIESBETH DEN BESTEN

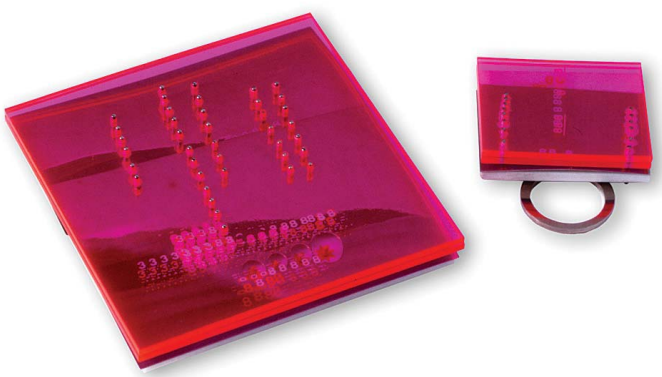
Towards the Liberation of Drawings,
1984
drawing
41 ½ x 29 ½"

Neck Ornament, 1984
gold
longest element 3 ⅜"
THE BOELEN COLLECTION,
THE NETHERLANDS



Brooch, 1969
gold, silver, paint
3 x 2 ⅛"
THE BOELEN COLLECTION, THE NETHERLANDS

Brooch and *Ring*, 1970
gold, acrylic
brooch 3 ⅛ x 3 ⅛"
THE BOELEN COLLECTION, THE NETHERLANDS



IN JANUARY 2013, Dutch artist Robert Smit combined drawings from the period 1975–85 with recent digital prints in the exhibition "The Present is the Result of the Past" (Galerie Locus Solus, Antwerp). Also shown were recent brooches from the "Letters to Madonna delle Dolomiti" series. The new work (prints and brooches) can be observed as a transformation in different techniques and materials of the earlier drawings. Taken together, the drawings and jewelry encapsulate the two major directions of Smit's career. Although mainly known for his art jewelry, his work has been directed by drawing continuously.

Smit attended a technical school for instrument making in his hometown of Delft. By the age of nineteen, he was repairing jewelry for a jeweler's shop. During this period he met artist Jan Schoonhoven, a member of the Zero art movement, whom he visited almost every day, fascinated by Schoonhoven's personality, his art, and the jazz music he enjoyed. While friends gathered in Schoonhoven's living room, drinking and discussing movies, literature, and art, the artist "stood at the table and glued with great calmness his reliefs" as Smit recalled.[1] It left an indelible impression on him. Schoonhoven's reliefs were made from cardboard strips attached on a square wooden plate and painted white. The Zero movement ("Nul" in Dutch) popped up simultaneously in the late 1950s in different European countries; Zero artists worked from scratch aiming at a new beginning in art and society by denying personal expression to bring their art closer to the people.

Schoonhoven encouraged Smit to apply for a place in the Staatliche Kunst + Werkschule in Pforzheim (Germany). Although Smit could not meet the requirements, he was admitted nonetheless and became a student of master-goldsmith Klaus Ullrich. In 1966, Smit graduated cum laude and returned to the Netherlands. The same year he won a gold medal at the annual "Schmuck" (jewelry) exhibition, part of the International Trade Fair (IHM) in Munich.[2] In 1971, however, Smit stopped making jewelry. Photographed for an interview a few years later, he appears to be a promising if self-conscious young artist, dressed in stained jeans, a felt-tip pen in hand, and in the interview, he explained "it all happened on a beautiful warm day in May . . . a really great day with a super fabulous happening: the day I sold my goldsmith's equipment for 2,000 guilders."[3] His reasons for stopping were personal: "My idea of what jewelry or an ornament should be was aligned with the visual arts. So the obvious thing for me to do, at that moment, was to start drawing and painting. I wanted to work for myself, to break with conventional standards. To achieve that, I had to stop designing jewelry."[4]

Up to then, Smit had created jewelry that was anchored in contemporary art movements such as Informal Art and Zero, which were not readily accepted by Dutch colleagues or the art institutions that organized contemporary jewelry exhibitions in the country and abroad. Smit's poetic and tactile work did not fit into the so-called Dutch school of jewelry inspired by formal and geometric constructive art, with most artists working in series—preferably in steel

Drawing became a continuous source of making, remaking, copying, and reproducing.

and aluminum. Instead, Smit's jewelry, made either entirely of gold, or of combinations of acrylic, gold, or steel, concentrated on an investigation of surface, and each piece was conceived as a one-off design. His early work, made around 1966, dealt with the erosion of the surface but eventually the material treatment became more structured. The punching of rows and fields of small holes, combined with lines of numbers and words or letters, reflected his interest in surface markings. From there, it was an easy step, not a big jump, to drawing.

Drawing, painting, and photography became his primary media. He studied the properties of drawing, the movement of the pencil, the touch of two different materials emanating from the movement of the hand. Using Polaroids—instant photography then being a new and exciting device—Smit made a series of studies of his hand while drawing and while playing with a pencil. Instant photography also provided his last contribution to a jewelry exhibition in this period: "Jewellery in Europe," curated in 1975 by Ralph Turner. Smit submitted a series of 205 Polaroid photographs of a man holding two packets of cigarettes behind his back, showing "synchronous movements of my favorite hand-adornment" as part of the descriptive title of the work reads. Smit's work represented a sub-theme of the exhibition: "an exhibition of progressive work." In Smit's case, however, the progression was prompted not by jewelry but by fine art. It was not his intention to become a conceptual jeweler; at that time he had lost interest in jewelry.

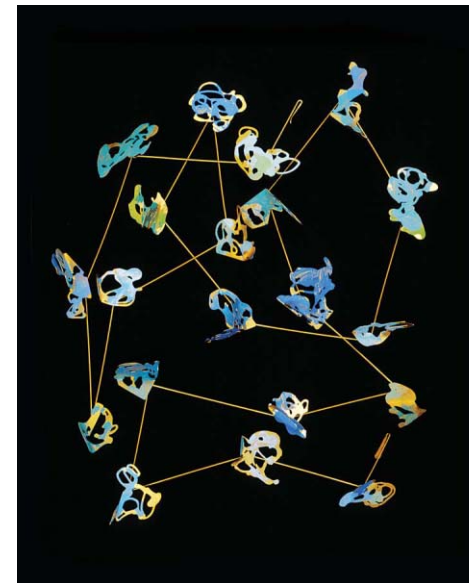
In 1978, Smit had a series of ten exhibitions, "Towards the Liberation of Drawings," at Galerie Orez Mobiel in The Hague. The exhibitions and works on display demonstrated the seriousness with which Smit approached his artistic research, taking into account different conditions and a priori givens. A wide range of techniques and methods was explored in a prodigious flow of productivity, in which the act of drawing remained central. Even a hiking tour in Wales turned into an exploration of drawing, an attempt to capture the essence of the village of Cwrt by approaching it from different directions while never actually reaching it. Drawing became a continuous source of making, remaking, copying, and reproducing. For fifteen years Smit continued to be fascinated by the phenomenon of drawing, with many of his results shown in a solo exhibition at the Stedelijk Museum, Amsterdam, in 1984.

Brooch, 1985
gold, paint
7 x 4 ¾"
COLLECTION OF STEDELIJK MUSEUM, AMSTERDAM

Bello as a Rocking-Horse (brooch), 1992
gold, pearls, paint
4 ⅝ x 4 ¾"
PRIVATE COLLECTION, GERMANY

Madonna delle Dolomiti X (necklace), 2007
gold, silver, Epson print on paint
5 ⅛ x 4 ½"
PRIVATE COLLECTION, GERMANY

One year later, in 1985, Smit reentered the jewelry world with the "Ornamentum Humanum" exhibition at Galerie RA, Amsterdam. By then he thought "nothing could be added to drawing, the research was finished. Miraculously these ideas made it possible to start making jewelry again."[5] Much has been written about this exhibition not least for engendering a debate between Smit and designer Gijs Bakker, centered on the issue of gold and artistic integrity, instigated by a leading Dutch fine art magazine.[6] By the 1980s in the Netherlands, among radicalized Dutch jewelers, gold was largely spurned as a medium, although some young jewelers such as Annelies Planteijdt and Philip Sajet, had cautiously started using it. Dutch purists rejected Smit's idiosyncratic use of gold, curled up, creased, serrated, flowing, and oxidized, which he elaborated with drawings, scratches, and imprints. Smit's treatment of the 24k gold he favored revealed its immense sculptural and artistic potential; he discovered the material anew. But the general discourse in Dutch jewelry was concerned with the future and in the magazine Bakker accused Smit of re-establishing jewelry as a "status symbol and safe investment." This time Smit was not taken aback; he pleaded for the "physical beauty," "imagination," and "enchantment" of a new kind of jewelry, denouncing Bakker's



Chain, 1991
gold, paint
length 50"
PRIVATE COLLECTION, ITALY

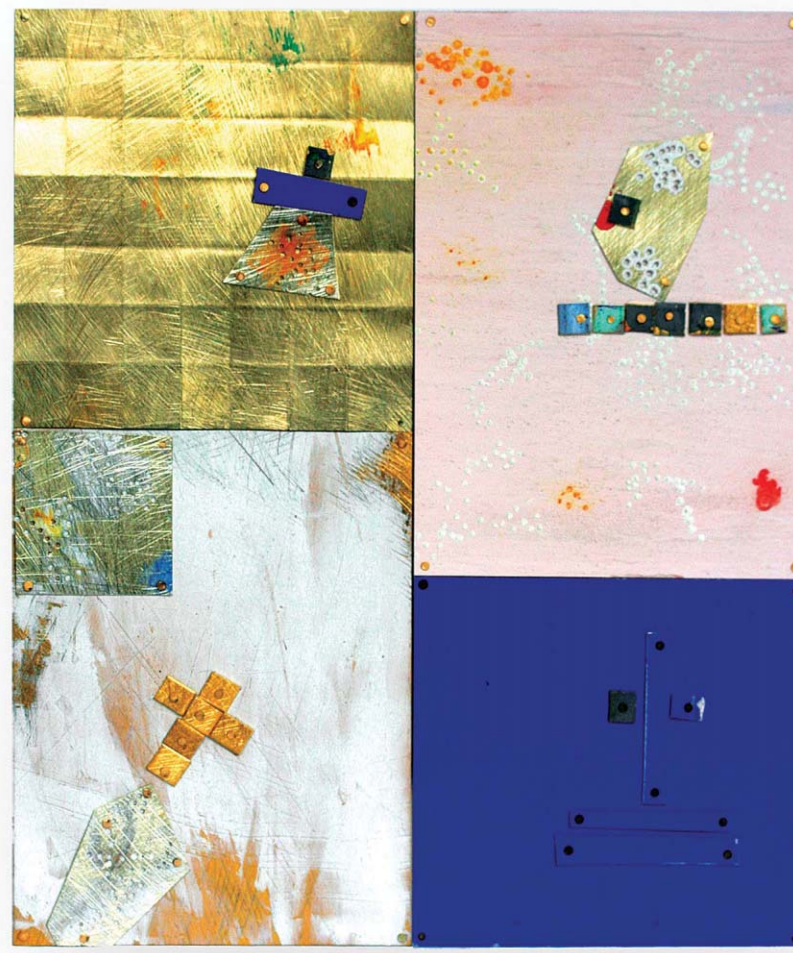
Smit's treatment of the 24k gold he favored revealed its immense sculptural and artistic potential; he discovered the material anew.

Succulent Tulip (brooch), 1998
gold, silver, enamel
3 3/8 x 6 1/4 x 1/4"
COLLECTION OF RIJKSMUSEUM, AMSTERDAM

"anti-concepts" as "nothing more than comments on an existing situation."[7]

From the first series of jewelry in gold, other new series developed, oxidized and painted with vibrant colors, cubes, swirling forms, and plaited compositions. In his "Bello" series, around 1992, narrative entered his work. It was based on a series of characters he developed. One, the dog Bello, acted as Smit's alter ego. Other characters included Bello's dog sister, a young girl Lili, her doll, a fat man, and a working woman, all fantasies inspired by a comic strip by Moebius. Together they formed a narrative, like a sequence of stills from an unmade movie—open to interpretation, to anyone's imagination. In some of these pieces, Smit tried to negate the spell of gold by covering it in layers of paint. In 2004 he expressed his fascination for the material: "It cannot be compared to any other material, the strength of color and tone, the intensity. If I make an alloy—I always do this myself—it is incredibly exciting to see if it has the color I wished. The tonality of gold is so immense, so rich, I can work with that the rest of my life."[8]

Drawing and painting were still important, although as adjuncts to the jewelry making. Around 2004, Smit started reworking drawings he had made twenty-five years earlier—the "Cwrt" drawings, as well as notations of landscapes, roads, impressions, and places in Wales. The original drawings had been made in a period of high artistic activity, but in fact he had never actually finished the "Cwrt" series. In his reworkings, he made studies on paper and worked in collage. He began to see how these drawings might be realized as jewelry. He created a series of large gold pendants, with compositions consisting of small bits of painted gold, silver, and lead scattered over a square field of glowing and scratched gold. These pendants were, foremost, two-dimensional works of art. Indeed, adorning the body is not Smit's first motive for making jewelry: "I've never had the feeling that my jewelry should connect with the body. Whether on a table, in a museum, or on the wall—it's all the same to me. Beside that, jewelry should be examined in your hands, like drawings. The people who are wearing my jewelry make a connection with me. It can be rather confronting, it is never noncommittal, as an artist you lose your control."[9] This must be rather disturbing for an artist who kept his other artwork, the drawings and prints, for later reworking, as if he was not finished and there is more to express.



Madonna delle Dolomiti, 2006
computer drawing
23 ½ x 31 ½"
PRIVATE COLLECTION, THE NETHERLANDS

Looking for Madonna delle Dolomiti
(necklace), 2006
gold, silver, paint
4 ½ x 3 ⅞"

The need to narrate is the motor of Smit's work. Stories pop up continuously: about Bello the dog, or an encounter between Erasmus and Thomas Moore, or Madonna delle Dolomiti, a mysterious woman with an exquisite voice. On a drive through the Dolomites in Italy, Smit heard a woman singing an Italian folksong on the car radio and was enchanted by her voice. In his imagination he makes the drive again and again, and each time feels the same enchantment: "This is what's it is all about. This is the way I want to create art. . . . I want to design jewelry that shares the same ncomprehensible brilliance that partakes of the same ineffable clarity. This brilliance, this clarity, is the essence of all art to me."[10]

In the same period Smit began investigating digital technology as an artistic tool by drawing on the computer and printing on paper or inappropriate materials such as wood and gold. He labored to develop a method to adapt ink to gold via a layer of paint. The first results were shown in the exhibition "Madonna delle Dolomiti" (Galerie Louise Smit, 2008), where jewelry was displayed alongside computer drawings. According to Smit, "the possibilities of digital drawing are immense. Drawing with a pencil on a computer tablet is lovely, it is another experience, much faster and manipulative. It is not about indolence, your effort is the same but you can react faster with the computer. I can spend days behind the computer until the image doesn't change essentially anymore, it is a continuous dialogue with the image."[11] Again Smit is reusing drawings in another context, alongside the letters he has been writing to the imaginary Madonna delle Dolomiti. Smit explains, "I think I have become too much encapsulated in jewelry. I want to have it in balance, drawing and jewelry—they are so close to each other."[12] In Smit's art, sometimes they merge and other times they go their own way, yet together they are the essence of his art.

Liesbeth den Besten is a Dutch art historian, working as a freelance writer, teacher, lecturer and curator in the field of contemporary jewelry and design.

1. Robert Smit, "Golden Years—From the Light of Delft to the Sparkle of the Dolomites," typescript of a lecture presented at the Pinakothek der Moderne, Munich, March 2 , 2008.
2. Smit's jewelry has received many awards, most recently the prestigious Golden Ring of Honour, to be presented in 2014 by the Gesellschaft für Goldschmiedekunst e.V. Deutsches Goldschmiedehaus Hanau.
3. Ralph Turner, *Contemporary Jewelry: A Critical Assessment, 1945–1975* (London: Studio Vista; New York: Macmillian Inc., 1976), p. 172.
4. Anny Talli Nencioni, ed., *Robert Smit* (Zurich: Aurum, 1992), p. 28.
5. Robert Smit, interview by the author, Amsterdam, February 11, 2013.
6. Godert van Colmjon in gesprek met Gijs Bakker en Robert Smit, "Een onpersoonlijk lijf tegenover de horst van Rob van Koningsbruggen," *Museumjournaal* 3–4 (1986): 169–79.
7. All translations from the Dutch are by the author.
8. Liesbeth den Besten, "Weergaloos Schoon," *Museumtijdschrift* 7 (November 2004): 12–16.
9. Smit, interview.
10. Robert Smit and Jacob Groot, *Madonna delle Dolomiti (Synopsis of the Project)*, exh. cat., April 2007 (Amsterdam: Galerie Louise Smit, 2008).
11. Smit, interview.
12. Ibid.

Letters to Madonna delle Dolomiti
(brooches), 2011
tinplate, paint, Epson print
3 ⅛ x 3 ⅜ x 1 ½"

Gary Noffke: On His Own Terms

BY JEANNINE FALINO

Chopper, ca. 1970
carbon steel
1 x 3 x 8"
COLLECTION OF SAMUEL DORSKY MUSEUM OF ART

Knife, ca. 1970
steel, ebony, sterling silver
5/8 x 2 1/2 x 6 1/8"

GARY NOFFKE IS a man of paradoxes. He has been considered by some as a "bad boy" of the field for his refusal to produce the smoothly planished finish that is characteristic of most silver, and for deliberately misdating his work out of disdain for the marketplace and curators. Yet his sincerity and rock-solid commitment to metalsmithing processes and materials are unmistakable.

Having made his home in the southern woodlands, and possessing a self-reliant nature, Noffke is not inclined to follow trends in the field. Rather, he is comfortably settled in his own world and indifferent to developments abroad. This perspective and the financial stability provided by his teaching career have freed him to determine his own artistic path and to create works solely to satisfy his aesthetic and technical interests.

For Noffke, that can mean forging humble pails, sturdy pocketknives, or copper pots with keyed seams that bear a nostalgic connection to the country tinsmith of yesteryear. Form and function are important to him, and these traditional objects, overlooked by contemporary metalsmiths, connect to the history of the field. Like John Ruskin, who saw vitality in the residual, unselfconscious tool marks left by medieval stone carvers, Noffke finds pleasure in making these quotidian vessels, unswayed by fashionable trends.

As a metalsmith's metalsmith, Noffke is in complete harmony with his material, allowing him to refine his notion of what it can and cannot do. He has made subtle calibrations

Penland Pocketknife, 1974
carbon steel, sterling silver, 18k gold, steel
⅜ x ⅝ x 4 ⅞" (open)

to create more malleable alloys, and he constantly seeks ways to exploit the metal to fashion larger, taller, or thinner forms, and to test out new ideas. His ability to rapidly pound out a form in a tight economy of muscle and mind results from years of accumulated wisdom in communion with his medium.

This deep well of experience also gives him the freedom to work faster and more fluidly. For Noffke, the rules of metalsmithing, once learned, were meant to be broken. Accordingly, he has been known to pound the hell out of metal with a raw energy reminiscent of Peter Voulkos and to rip the fabric of his vessel walls, only to patch it with gold as the Japanese once did with precious old ceramics. Because of his great facility with metal, he is able to work in an improvisational manner, playing fast and loose, knowing he can turn any mistake into the best part of his work. The result may overtly refer to traditional forms like cups, spoons, and frying pans, but the fluid nature of their structures and surfaces speak of something utterly fresh and spontaneous. Noffke's hammer marks, plentiful and charged with energy, create forms that bear tangible reminders of the artist's dynamic and spontaneous rapport with his material.

To handle a silver spoon by Gary Noffke is to realize that it was made by someone who loved the metal so much that he used a lot of it, and then beat upon it, leaving evidence of his encounter in marks that make it unique, personal, and beautiful. It is not a simpering sort of spoon, but assertive and strong. Many of his spoons have more in common with the sturdy utensils found in the kitchen than with dainty tableware. There is no added artifice, although his punches and hammer marks provide unending surface interest. If you are looking for a spoon, Noffke delivers a real one, well balanced, with a bowl, stem, and handle, fashioned in an honest and straightforward manner.

Beaker, 1970-71
18k gold
6 3/16 x 4 ¼"

Noffke learned to make useful things from an early age, such as hinged boxes, birdhouses, slingshots, bows and arrows. The skills he acquired have served him well all his working life. In the seventh grade he began to draw and paint, encouraged by a neighbor who was a landscape painter. He was accepted at Eastern Illinois University, Charleston, and majored in art with an emphasis in painting. His early work demonstrates an interest in surface markings that would reemerge in his metalwork. With the intensity of the Vietnam War growing and the imminent threat of the draft, he got a deferment in 1965 by staying in college and a year later received his master's degree of science in education.

Noffke enrolled next in the University of Iowa, where he intended to earn an MFA in painting but found the environment in the painting department rather impersonal. He explored metalworking with Raoul Delmar before bolting for Southern Illinois University in Carbondale where L. Brent Kington was leading a modern renaissance in the art of blacksmithing. At Carbondale, he met fellow graduate students Elliott Pujol, Mary Lee (Mary Lee Hu), Dickie Nettles (Dickie

Sister's Bowl, 2008
18k green gold
4 x 9"

Gary Noffke's dog Sister eating breakfast from her 18k bowl

Nettles LaDousa), and Marci Zelmanoff, which he recalled as a "good high-energy group." Kington led by example, working in the studio much of the time with the students, just as Noffke would do later when he taught at the University of Georgia. From Kington, Noffke learned to appreciate surface texture, and the importance of line as it defined form and shape.

Noffke began to forge steel while at Carbondale and discovered that he enjoyed making knives. He found the knife to be a practical object with artistic possibilities that had not yet worked its way into the contemporary crafts marketplace. He fashioned many of them and exhibited them in various shows around the country. These knives were given extensive surface treatments with the use of stamping, carved lines, and marks with the flexible shaft, the results often softened at the end by etching. The elements, generally all of the same small scale, ranged from dots and dashes to stars, hearts, squiggles, and ladders, to name a few. The result seemed rooted in a backwoods folk style, emphasized by the words "made in North Carolina" engraved on his *Penland Pocketknife* of 1974, yet completely sophisticated in its interplay of pattern against form.

The humble knife and the patterned decoration of this early period set the tone for Noffke's career. The knife was the first in a series of simple, archetypal, and functional forms, like bowls, cups, and spoons—in the sometimes awkward fullness of their shapes—that were untouched by and indifferent to historical or modern designs. Functionality is first and foremost to Noffke:

everything the artist makes, including the solid gold bowl for his dog, Sister, was meant to be used. Just as style is secondary to form, Noffke is disdainful of the value attached to the metal (hence the dog's bowl) preferring to focus on the medium, whether by moving the metal in a particular way or by creating a particular sort of surface.

As for decoration, this too has been a leitmotif for Noffke. Beginning with his college paintings, he has typically marked surfaces in a dense pattern. From early petroglyphic shapes and iconic symbols, like stars, moon crescents, and hearts, he has explored a rich vocabulary of designs based upon calligraphy, hallmarks, hieroglyphs, and microscopic forms, including the Etruscan alphabet. This is richly evident in his iron choppers, reaching its apex in the gold beaker produced in 1970–71, also known as a *kero*, a concave-sided cup associated with the ancient Incans. Its lightly chased surface is covered with patterns over patterns that change their focus depending on the light. It boasts over ten courses of chasing on its surface, achieved with hand-cut tools that ranged from 1/8 inch in diameter to a needle point of fineness. The evenness of the chasing throughout, from lip to center point, and the delicate, uniform thickness of the raised form itself—a considerable feat on its own—make it

Whiskey Flask, 1998
sterling silver, cork
9 ¾ x 4 ½ x 2 ¼"

Flask, 1980
sterling silver, 14k and 18k gold,
copper, enamel, cork
6 ¼ x 3 ⅞ x 1 ½"

l to r:
Grapefruit Spoon, 1978
Right Handed Only, 1996
Caper Spoon, 1975
sterling silver
length 4 ⅝ – 5"

a tour de force, and indeed, a major work of metalsmithing rarely equaled.

Once settled in at the University of Georgia, Athens, in 1979, Noffke found a handsome piece of land on Greenbriar Creek, where friends helped him build a home and studio. This place of profound solitude remains a constant in his life, the locus for his creative work, especially since his retirement in 2001. Like his metalwork, everything about the house has been made by hand, and the deep satisfaction that comes from a house with such unique and personal attributes is immense.

The 1970s were a freewheeling time for metalsmiths. The dominance of Scandinavian modern design, promulgated by such professors as Hans Christensen at the School for American Craftsmen and Kurt Matzdorf at the State University of New York, New Paltz, had faded, leaving the field wide open for improvisation. At the same time, the anti-authoritarian student culture of the 1960s lingered on, both socially and in the arts.

For metalsmiths, the Summervail Workshop for Art and Critical Studies, in Vail and Minturn, Colorado (1971–84), offered the best opportunity to share new approaches and learn from others while enjoying the camaraderie of colleagues from around the country. Each year, Summervail included ten metalsmiths chosen by founders Lane Coulter and Jim Cotter. Noffke was in the inaugural group of presenters with Ken Cory, Fred Woell, Linda Watson, and Elliott Pujol, along with Coulter and Cotter. Altogether, more than sixty American and international metalsmiths gave workshops. Many artists and attendees met for the first time at Summervail and formed fast friendships. This had the effect of intensifying the dialogue in the field at an important time in its history.

Although by then Noffke and his peers were members of the university establishment, they retained an outsider stance perhaps best characterized by the *National Ring Shows* they mounted between 1977 and 1979. The idea was hatched by Noffke, Cotter, Coulter, and Pujol during one of the early Summervail sessions. The exhibition concept was built around the notion that everyone involved—jurors, organizers, participants—would be able to add a line to their résumés and, in particular, benefit university professors among them seeking tenure. It was Noffke who put the focus of the exhibition upon the ring. The group agreed that submissions were restricted to one entry per artist as a means of stimulating creative submissions. As Noffke recalled, their intent was to make "people . . . deal with content rather than an object."

The exhibition announcement made it clear that all submissions were property of the "permanent collection, University of Georgia," so that everyone could add that to their résumés, too. Trophies were made by the jurors, but by the third exhibition Noffke finished most of them himself. As for the traveling exhibition, the organizers took an unconventional, but effective position: lacking funds and formal venues, they simply packed the show into a couple of old suitcases and shipped it, via Greyhound bus, to selected locations, which included the Rhode Island School of Design; Virginia Commonwealth University; State University of New

Teapot, 1999
silver, boxwood handle, 18k gold rivets
3 ⅞ x 7 x 4 ⅛"
COLLECTION GLORIA AND SONNY KAMM
TEAPOT FOUNDATION

Salad Servers, 2006
reconstructed commercial silverware, forged
969 silver elements
length 12" and 11"

York, New Paltz; and the University of Wisconsin. The *Ring Shows* generated excitement and demonstrated the same can-do attitude that characterized the Summervail sessions; both resulted in a lot of imaginative as well as conceptual works by a young generation of metalsmiths.

Noffke has enjoyed a long and distinguished career, but he worries about the future of the field, especially the future of hollowware. In an age when finely executed hollowware has ceased to become the holy grail of American metalsmithing programs, for reasons that are perhaps more cultural than technical, Gary Noffke holds to a standard shared by a dwindling number of artists. Far from the mainstream, he has stoked a fire of glittering forms made of beaten silver and gold that are naked celebrations of their essence. With his rapid and fluid working style, he has produced impressionistic and sculptural objects that take us far beyond their utilitarian origins. Fortunately for us, his work will show the way for the next generation.

Jeannine Falino is an independent curator and co-curator of the exhibition, Gilded New York, *which opens in November 2013 at the Museum of the City of New York.*

This article was adapted from an essay in the artist's retrospective exhibition catalogue, *Attitude and Alchemy: The Metalwork of Gary Lee Noffke*, edited by Allie Farlowe (Charlotte, NC: Mint Museum of Craft + Design, 2011).

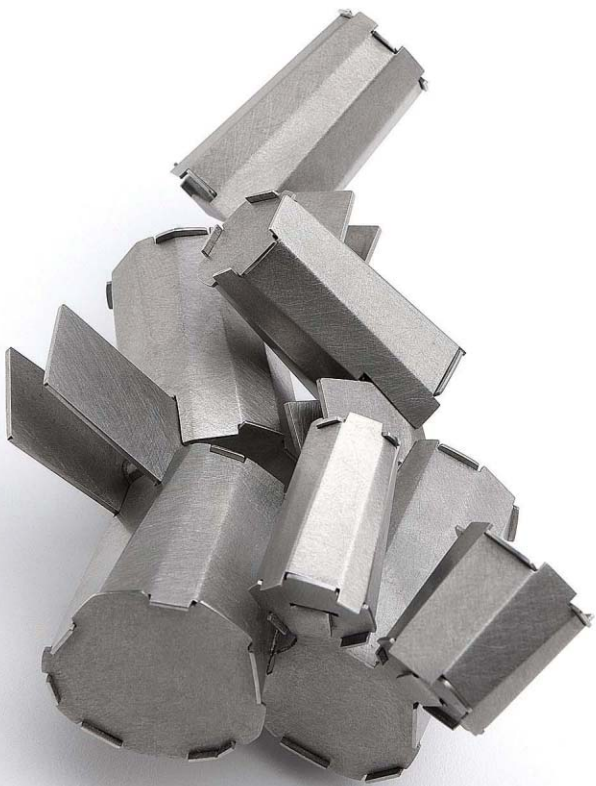
Intuitive Flow of Determinate Form: The Jewelry of Simon Cottrell

BY MARJORIE SIMON

Object: Awkward, 2005 (4 views)
Monel
6 x 6 x 5 ⅛"

Three Lobed Bell (pendant), 1998–2007
Monel 400, sterling silver, silk cord
pendant 3 ⅛ x 1 ⅛ x 1 ⅛"

Six Lobed Bell (pendent), 1999–2009
Monel 400, sterling silver,
stainless steel cable, silk cord
pendant 4 ¾ x2 ⅜ x 2 ⅜"



Faceted Tubes Tagged Intersections
(brooch), 2005
Monel, stainless steel
3 ⅜ x 1 ½ x 1 ⅛"

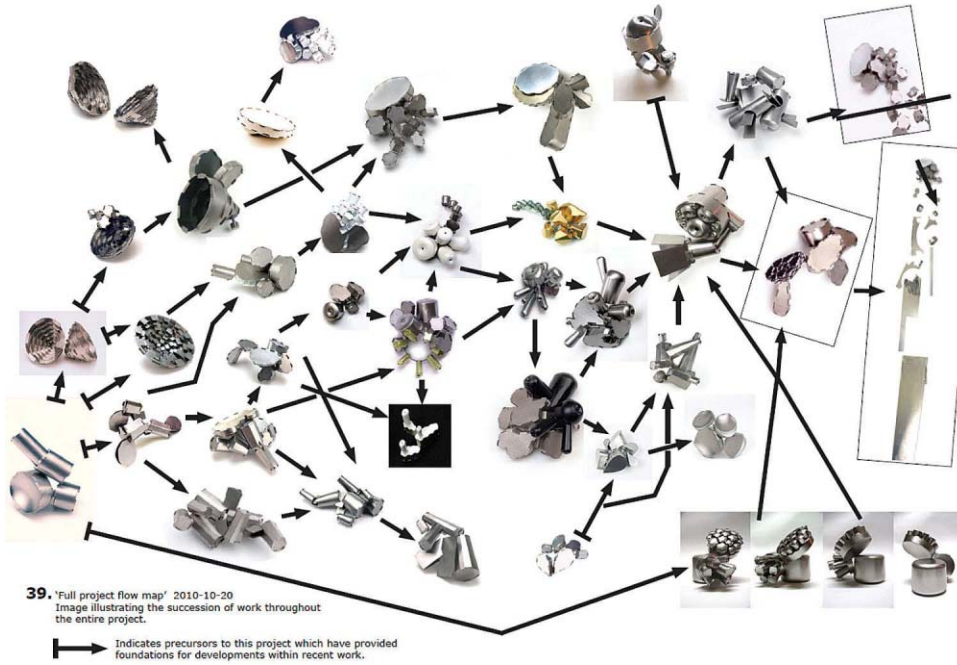
"All perceiving is also thinking. All reasoning is also intuition, all observation is also invention."[1]

WALTZING MATILDA, MEGAFAUNA, marsupials, koalas in eucalyptus trees, vast deserts, bush, beaches, beer—Australia comprises these and more. Its many paradoxes include the cultural influence of Victorian England on an island continent in the southern Pacific Ocean. A young country freed from the burden of European tradition, Australia has nurtured innovation in art and architecture, cinema and craft.

The country's abundant contemporary jewelry, skillfully made, seems to be of two complementary genres. One, represented at its best by artists such as Marian Hosking and Julie Blyfield, depicts beguiling native flora and botanicals; the other, structural and architectural, references an urban landscape. In the cities, eccentric multicolored structures share city squares with Victorian glass houses and gingerbread-encrusted dwellings. Swooping bridges exist side by side with botanical gardens in seemingly limitless space. Practitioners of this architectonic style include Carlier Makigawa and her students, as well as Robert Baines, Susan Cohn, Helen Britton, and now, Simon Cottrell.[2]

Cottrell's jewelry occupies a blur zone between biology and architecture, reflecting his ongoing interest in process, perception, and contradiction. If he seems oblivious to Australia's unique Darwinian niche, it's only that the forms themselves are not replicated in his work. The ontological energy that drives all creation interests him more than a specific outcome, such as the shape of eucalyptus. *Three-Lobed Bell*, for example, one of a series made between 1998 and 2007, and *Six-Lobed Bell* (1999–2009) vaguely reference floral forms but only in the most generic way; they're not identifiable species. As jewelry, Cottrell's intimate and complex metal constructions deal with issues of scale, rhythm, and perception, but not, primarily, the body, except on a cellular or phylogenic level—villi, buds, or nodules, consisting of a "sequential progression of many smaller works . . . interconnecting with major works."[3] His convoluted forms reveal layers of detail and information: stainless steel tumbleweeds stagger into view, paired with drums, towers, or leaves; a group of lighthouses appear to back up to a cross-section of a corncob or magnified sunflower. Believing that people don't pay enough attention to the world around them, Cottrell aims to give them plenty to look at. Just as one view begins to make sense, a twist of the wrist discloses another.

When Cottrell spoke about his work in 2008 at SOFA/Chicago, he was working toward a master's degree at Royal Melbourne Institute of Technology (RMIT). His thesis research gave him the opportunity to clarify his thinking about phenomenology, as expressed by two early twentieth-century European philosophers: Edmund Husserl, whose philosophical system can be briefly summed up as "experience is the source of all knowledge," and Maurice Merleau-Ponty, who applied Gestalt psychology to the


39. 'Full project flow map' 2010-10-20
Image illustrating the succession of work throughout the entire project.
Indicates precursors to this project which have provided foundations for developments within recent work.

Full Project Flow Map, 2010

Cottrell's jewelry occupies a blur zone between biology and architecture, reflecting his ongoing interest in process, perception, and contradiction.

phenomenology of perception and concluded that the whole is greater than the sum of its parts. Both of these theorists influenced the thinking of psychologist Mihaly Csikszentmihalyi, now a professor at Claremont Graduate University in California, whose concept of flow had been very important to Cottrell.[4]

Cottrell based his master's thesis—"Process and Progression: An Investigation into Provoking Curiosity by Challenging and Extending Perceptual Engagement"—on a phenomenological approach to his studio practice and through close examination of his own flow of intuition and creativity. The "ingredients of perception" enumerated by psychologist and art theorist Rudolf Arnheim provide a framework for looking at Cottrell's thesis and understanding his work process: "active exploration, selection, grasping of essentials, simplification, abstraction, analysis and synthesis, completion, correction, comparison, problem solving . . . combining, separating, putting in context."[5] The significance of all these philosophical underpinnings becomes obvious when Cottrell describes the way he works and the role of music in his art and life.

While constructing individual jewelry objects, Cottrell became conscious of the physicality of his own movements. This led him to consider consciousness itself. "I'm trying to materialize [make tangible] what is essentially intangible: mapping the progression of mental processes into the development and growth of physical form." A graphic representation within his thesis project installation, *Full Project Flow Map* (2010), served as a two-dimensional chart tracing the process by which individual objects evolved through many incarnations, providing a real-life model of the maker's mindset. The mutable installation becomes the embodiment of the maker's supple mind. As if looking at the artist's workbench containing several dozen meditations on form and material, the polygons, cubes, tubes, and doughnuts are all there, but their configuration is constantly reinterpreted. The process rendered on the large board invites as much scrutiny as the work itself, like hearing several related dialects of the same language, or overlapping tones in a musical composition.

As he probed the essences of things, Cottrell introduced more complexity into his work, and forms emerged that portrayed the interaction of dualities and oppositions. He

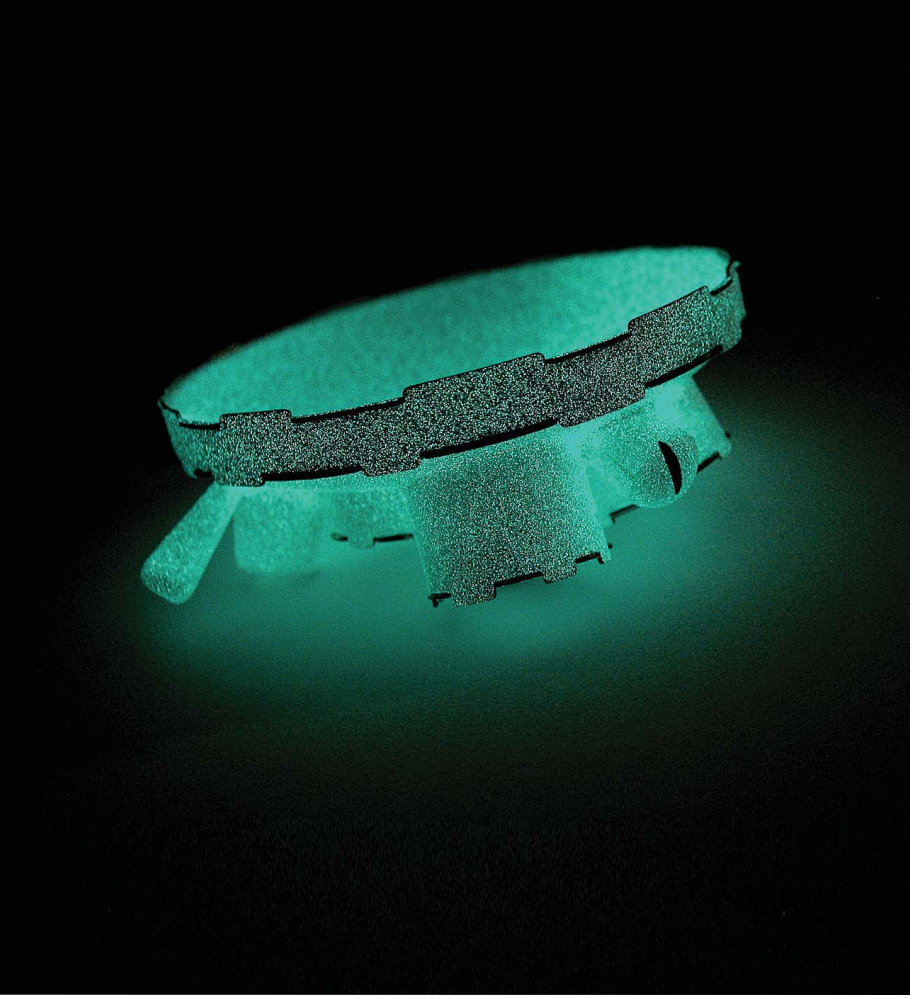
Gradually, the *process* became the *subject* of the work itself, and elements that have now become central to Cottrell's jewelry began to appear.

began to create "parameters," or concepts, that drove his investigations. For example, his exploration into the concept of "simple forms with complex edges," led him to break from simple cones to cones with a suggestion of unchecked growth, like a burl on a tree. Other such developments during the years 1998–2009 include "opposing dualities in form," "soft forms rigidly held," and "rigid forms held softly." Cottrell's closer attention to his own creative process led, unsurprisingly, to making more fluid and precise work. Gradually, the *process* became the *subject* of the work itself, and elements that have now become central to Cottrell's jewelry began to appear. The geometric polygon remained a building block, but it began to multiply and gain movement even though individual elements were rectangular and landlocked. The simplicity and repetition of Cottrell's basic form vocabulary—tubes, doughnuts, planes, cubes—have provided the foundation for nearly limitless combinations.

Cottrell's descriptions of creativity—the feedback mechanisms that bring an object into being—seem a dry science compared to the actual synaptic flash of inspiration. They certainly don't convey the wit of brooches such as *Circle on More* or *Lights On/Lights Off*, whose Jekyll-and-Hyde personality emerges with varied lighting. Cottrell contradicts our expectations by using a gloss white, which makes the interior spaces appear brighter than the matte white on the exterior. Later, Cottrell replaced the interior gloss with a luminous, glow-in-the-dark white powder coating, making it even more mysterious. The otherworldly *Circle on More* resulted from nearly a year of experimentation with synthetic biophosphorescence, allowing for a successful granular texture with the green luminescent powder coat.

Though stationary, Cottrell's objects are alive with implied movement. They are fascinatingly complex constructions, and despite their lack of color, they draw the eye all over the undulating curves, tubes, steps, and levels. Objects imply motion when they radiate from a central point, and Cottrell's clusters appear to tip precariously as they push asymmetrically away from the center, or from each other. And since the eye and brain are exquisitely sensitive to movement, this excites the viewer's perception sending neurons firing and blood coursing into the visual cortex at the back of the head.[6] Without being consciously aware, the viewer experiences this zig-zag structure as a literally exciting, dynamic tension.

A self-described biology geek and avid hiker who grew up on the edge of the Australian bush, Cottrell has had a lifelong interest in the interrelationships of landform, plant, and animal life. "I used



Circle on More, 2012
Monel, stainless steel, phosphorescent powder coat
2 ¾ x 2 ¾ x 1"

Toaster (brooch), 2003
Monel 400 and stainless steel
2 ¾ x 2 ¾ x 1 ⅜"

to spend three months of the year in the ancient Gondwanan-remnant rainforests of East Gippsland," he explains.[7] His decision to make jewelry started with a teenage love of metal. He attended a secondary school with a strong technical program that addressed a technological shortage in the 1980s. Students built a working automobile engine, and metalworking, woodworking, textile design, and music theory (not band practice) were compulsory subjects. Here Cottrell was fortunate to connect with a career counselor who proposed that "there was actually career potential" for someone with his interests. Later, at RMIT, Professor Makigawa suggested he try Monel, a sturdy nickel alloy that resists corrosion and was used in the early to mid-twentieth century for ships' hulls and musical instruments. Even for someone drawn to metal, Monel is an unlikely collaborator. Referred to as "more stainless than stainless," it is unforgiving and difficult to form, but it fabricates beautifully, solders at a low temperature like steel, and polishes up to a warm mirror-like finish.[8] Moreover, its highly reflective surface creates a range of tone in black and white as rich as any gelatin silver print. Cottrell found it a clean material, one that holds its polish and never oxidizes. He once accidentally drove his car over a finished brooch and needed only to repair a bit of chipped paint.

To watch Cottrell at work is to see Arnheim's recipe come to life. He builds his pieces by constructing discrete, elemental forms and then assembling them. If he notices that a configuration is beginning to be representational—such as a tower or flower form—he may pursue that allusion and then contradict it by going in a different direction. What if one tower went up and another down? What if the areas you would expect to be dark were light? Working intuitively, he responds to the incremental changes he has made along the way. In the early 2000s these might have taken the form of direct opposition—formal elements that opposed each other or seemed to react to one another. Constantly turning the pieces over in his hands, he makes one axis bisect another in a way that's complementary, not contrary. Once Cottrell completed his degree, his work began to open up a little, with more space between the elements. They appear to relax and look outward, instead of within.

Now teaching in the Gold and Silversmithing Workshop at Australia University School of Art (ANU), Cottrell still finds time to make jewelry. In the past two years, he has been more reflective, as revealed in two brooches from 2013 and one from 2012 in which conversations seem to be mirroring each other. Calmer, yet surer, the forms resemble a repeating musical motif, that ebbs and reappears, to be reinterpreted or

Shouldered Hipped Pruned, 2013
Monel 400, stainless steel
4 ⅜ x 4 x 1 ¾"

Double Barrelled Log, 2012
Monel, stainless steel
6 x 1 ⅛ x ¾"

mirrored in ascending or descending chords.

"Music is probably the greatest influence on my work," Cottrell states.[9] Like music, "visual communication can work through . . . looking and feeling, or listening and feeling; . . . whether it is communicating from 'note' to 'note' or from 'shape' to 'shape' the same feelings can be directed in the same ways." Attracted to the intangibility of music, and, arguably, the experiential, fugitive aspect, Cottrell taps into the spell created by abstract sound, not vocals or lyrics. A favorite composer is Belgian-Australian George Lentz, whose music ranges from ambiguous to mysterious and is always surprising and otherworldly. Cottrell's 2008 trip to the US afforded him the opportunity to meet with North American and European musicians who were developing their own musical languages. With his emphasis on process, he finds musicians simpatico, since they tend to be "insightful of the connectedness between their processes, their outcomes and processes of perceiving them."

Cottrell's work, with its multiple viewpoints, seems to embody a postmodern posture: a distillate of individual, subjective experience, even to a neural, cellular level. Though some observers see his work as modernist, presumably due to its geometry and use of steel, it seems rather postmodern, in the sense of having no center, no central authority. Sleek, highly reflective surfaces give a nod to the mid-twentieth century, but their multiple viewpoints are squarely twenty-first century—contradictory, frenetic, restless and prickly, hyperactive yet inviting contemplation, the way gazing into a complex form forces you to slow down. It's like taking the high-speed rail line to the country, using technology to peer into the past. So far Cottrell seems incapable of literally repeating himself. Movement is bound to be forward, although of course, he dips into a past motif for inspiration, or just to see it yield up something new.

Marjorie Simon is a jeweler and writer residing in Philadelphia.

Brooch 2012
Monel 400, stainless steel
3 ½ x 2 ⅜ x 1 ⅜"

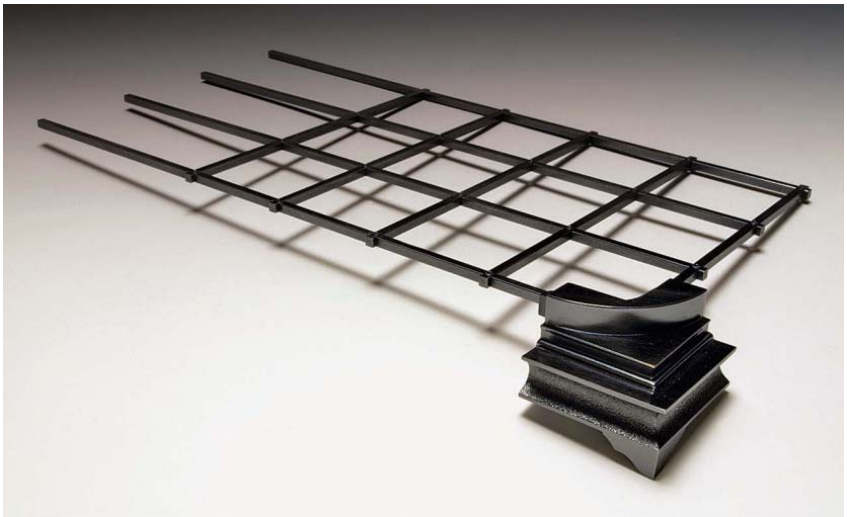
1. Rudolf Arnheim, *Art and Visual Perception* (Berkeley, CA: University of California Press, 1974), p. 5.
2. See Meredith Hinchcliffe, "Cinderella's Stories: Contemporary Jewellery from Western Australia," *Crafts Arts International* 83 (2011): 90–91.
3. Simon Cottrell. "Process and Progression: An Investigation into Provoking Curiosity by Challenging and Extending Perceptual Engagement," M.A. thesis, p. 6, School of Art, College of Design and Social Context, RMIT University, Melbourne, 2010.
4. Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience* (New York: HarperPerennial, 1990). For a clearheaded introduction to the concept of flow, see "Mihaly Csikszentmihalyi: Flow, The Secret to Happiness," Technology, Entertainment, Design, www.TED.com (search: Mihaly Csikszentmihalyi).
5. Rudolf Arnheim, *Visual Thinking* (Berkeley, CA: University of California Press, 1971), p. 13.
6. John S. Werner, Baingio Pinna, and Lothar Spillmann, "Illusory Color and the Brain," *Scientific American* (March 2007): 92.
7. "Gondwana" is the ancient southern hemisphere supercontinent from which the continent of Australia was formed.
8. As a poor conductor of heat, Monel allows for construction of complex forms without the danger of melting previous solder joins.
9. Simon Cottrell, personal communications throughout Spring 2013. All unattributed quotes derive from these communications.

Jeffrey Clancy:
Restless Progression

BY GLEN R. BROWN

Handles from "Whiteware"
series, 2010
silicone rubber, paper
22 x 30"

Small Basket from
"Residualware" series, 2007
silver
8 x 6 x 7"



Centerpiece from
"Residualware" series, 2007
silver, patina
2 x 12 x 7"

"It's amazing to be part of a craft, but it's also incredibly troublesome." —JEFFREY CLANCY

JEFFREY CLANCY'S REFLECTION on the metalsmithing tradition is both a confession of ambivalence toward the past and a revelation of the uncertain role of convention in his work. As an artist, Clancy is not alone in experiencing contradictory sentiments toward the history of his discipline and the celebrated figures who created it. The simultaneously inspirational and inhibitory consequences of confronting great antecedents tend to incite in artists of the present a condition that has been aptly labeled the "anxiety of influence."[1] A certain uneasiness arises from the conflict between an artist's imitation of august exemplars in an effort to glean the secrets of their prowess and the necessity of rejecting those models in the interest of forging a personal identity and producing things vital and new. In modernism, the logic of the avant-garde turned on this concurrent embrace and rebuff of precursors, as in Picasso's Cubist adoption of Cézanne's conceptual perspective but negation of the master's commitment to the dimensionality of cylinders, spheres, and cones.

Like the discipline of painting, metalsmithing can boast both old and modern masters. But the anxiety that serves as an impetus to Clancy's art is not simply an uneasy veneration; more importantly, it is a departure point for insight into the problematic nature of originality in any endeavor with an established tradition. As a graduate student at San Diego State University, where he completed his MFA in 2005, Clancy grappled with the contradictory demands of tradition and originality. "It's not as though I was trying to be a new Paul Revere making utilitarian wares," he recalls, "but I *was* working through the language of silversmithing and the history of that trade. How do you not just make another bowl? When is it good enough? I wrote about those questions in my thesis, and about the past masters lingering over my shoulder. Can you really understand what they were doing and the works that they were making? I thought about what it means when you contextualize tradition in a postmodern MFA program."[2]

Two years out of graduate school but still pondering these fundamental questions, Clancy developed the "Progress/Regress" series, the first in a succession of attempts to encounter afresh such traditional utilitarian forms as spouts and handles by isolating them from function and the larger structures to which they normally belong. In the "Progress/Regress" works, vessel bodies serve on a conceptual rather than material level. Consisting partly of Josef-Hoffmann–inspired lattices made from stock silver wire, in which Clancy cut joints with a tabletop milling machine, the plates, trays, and salvers are placeholders that convey information about spatial relationships and evoke a general impression of mass without reproducing the functional capabilities of the

"It's not as though I was trying to be a new Paul Revere making utilitarian wares," he recalls, "but I *was* working through the language of silversmithing and the history of that trade."

forms to which they allude. In the "Progress/Regress" works, for example, "handles are part of a language for discussing utility or function," claims Clancy. "They're connected to ideas relating to the decorative arts, but they don't really do anything utilitarian."

The contrary tendencies evoked by the series title "Progress/Regress" might suggest an artistic strategy of advancing after retreating, of seeking ingenious ways to employ traditional metalworking forms by first reducing them to the bare bones of a universal and timeless format: specifically, the grid that postmodern critic Rosalind E. Krauss regarded as emblematic of the fictitious "origins of Art" upon which so many modernists erected their monuments to originality.[2] Clancy argues, however, that his intention was not to reduce functional forms to essences and then reconstruct them, but rather to suspend his works in "a kind of limbo" in which their implications could be more easily contemplated. The progress that he sought was not in the manipulation of material form but rather in his own understanding of tradition. "I was taking steps away from tradition in order to get closer to metalsmithing in its antiquated ways," he asserts.

Providing an example of how such a strategy might work, Clancy states that the grid-oriented "flatness" of the "Progress/Regress" series ultimately piqued his desire for a more volumetric treatment of form consistent with the conventional utilitarian vessel. In the "Ornamentalware" series, begun in 2008, he continued his exploration of decontextualized handles, spouts, and feet but combined these with hollow, geometric forms produced by scoring and folding sheet pewter. The resulting objects are ambiguous, inhabiting a narrow space between sculpture and vessel and combining fabrication techniques with found-object assemblage. For recyclable materials Clancy regularly visits the Salvation Army to purchase what he describes as "junk antiques: trays, plates, and bowls that aren't really old." "I started cutting off the handles and spouts, making molds of them, and casting them in pewter." As he explains, "Then I realized that molds weren't necessary, because I didn't need multiples. I decided to sandblast the silver plating off and use the actual handle or spout."

An important consequence of this practice was that, unlike the "Progress/Regress" works, the "Ornamentalware" series negated the utility of parts that had a history of actual use. At the same time, the viewer's association of spouts, handles, and feet with utility remained strong enough to influence perceptions of Clancy's found-and-fabricated hybrids. In effect, the works suggested that

Ornamentalware #4, 2008
pewter
18 x 5 x 5"

Ornamentalware #5, 2008
pewter, base metal
17 x 7 x 5d"

Teapot from "Whiteware" series, 2010
silicone rubber, paper
22 x 30"

handles naturally provoke the impulse to handle "There's something about the approachability of tabletop objects and the cues given off by a handle that work almost like an international language," Clancy observes. "That interests me. This simple thing says a lot. Regardless of what it looks like, whether it's highly ornamental or very contemporary in design, a handle is a handle."

For Clancy, reflection on the apparently essential nature of this identity raised a question: If it were possible to introduce to the design of utilitarian objects an alternative to the handle, would such a substitute be viable in terms of the user's perceptions? A negative answer seemed to present itself in historical examples of skeuomorphs, visual traits of objects carried forward into other objects in a different medium or technique to establish familiarity. Clancy thought specifically of the electric teakettles designed by Peter Behrens for the AEG (Allegemeine Elektricitäts Gesellschaft) at a time when electrical appliances were still novelties. "There's that giant electrical cord sticking out of the back," Clancy observes, "but they're made of hammered metal with wicker handles. The aesthetic didn't meet up with the technology."

If hammered surfaces could provide continuity between stovetop teakettles and their new electric counterparts in the early twentieth century, would it be reasonable to construe handles, spouts, and feet as skeuomorphs carrying forward convention more for psychological reasons than functional requisites? As Clancy worked on the "Ornamentalwares," he pondered this question, especially after receiving the gift of a book illustrating contemporary tea and coffee services designed for Alessi. "Some of them are so entrenched in new technology and design software that it looks like some spaceship landed on your table," he recalls. "They completely abandoned all of that language, all of that design history, all of the ergonomics. It was fascinating to me. How do you make a teapot without thinking about a spout?"

The "Ornamentalwares," freed of function, addressed this issue as a conceptual rather than practical concern, and, moreover, approached the problem inversely: how do you use a spout without thinking of a teapot? The series explored multiple strategies. *Ornamentalware #5*, for example, implicitly transformed a found-object spout into the feathered head and oddly curved beak of an exotic, long-necked bird. In *Ornamentalware #4*, a footed, found-object base has been rendered nearly impractical by the apparent wavering of the top-heavy tapered column that it bears. Both of these works are hollow and, in conjunction with the functional found-object parts, might be considered vessels. But, for Clancy, as the series title implies, they are wares "only on a conceptual level. They're connected to ideas related to the decorative arts and to objects that sit on mantels."

Collection of Curious Spoons,
from "Residualware" series, 2010
stainless steel

Large Tray with Broken Handle and Natural Artifacts, from "Residualware" series, 2010 stainless steel

There is, of course, an inherent paradox to working conceptually in a physical medium. Partly in response to this, Clancy employed the materials of his next series to produce a sense of absence. In the "Whitewares" series of 2010, he returned to taking molds from parts of "junk antiques," but rather than casting new parts, he treated the molds themselves as elements of his art. Thinly poured in white silicone rubber, arranged on paper, and framed for hanging, these floppy negatives of spouts, handles, and plate rims are ghostly indices of utilitarian forms that have abandoned the realm of metalsmithing. "It was important that I was shifting materials," Clancy explains. "When I encourage students to take on new challenges I always tell them to start with something that you know but allow some room for discovery. My own security blanket, if you will, was the language of utilitarian decorative objects. But the variable was that they weren't going to be solid or made out of metal. In some ways they would be drawings."

The benefits of a shift in perspective were manifest soon after the "Whiteware" series, when Clancy returned to a metalsmithing medium and even the potential for utility. Perhaps the strongest spur to Clancy's 2010 "Residualwares" series was his desire to engage in the immediacy of a primal, hands-on technique after working with the more detached process of mold making. The new works incorporated some mold-made elements—the same spouts, handles, and feet that had appeared before—but these were appended to forms modeled by squeezing wax as one would pinch a pot in clay. This process resulted in a substantial aesthetic shift. Whereas Clancy's earlier series had conjured the cerebral dispassion of Marcel Duchamp or Sol LeWitt, the "Residualwares"—massive, turbulent forms cast in stainless steel—invoked the raw phyical energy of Auguste Rodin or Peter Voulkos.

Liberation from the constraints of conventional techniques loosened Clancy's aesthetic, but it also brought an unexpected enjoyment to the process of making.

Serendipity took a hand as well. Clancy remembers a tense call from the foundry to report that the ceramic shell made to cast *Large Tray with Broken Handle and Natural Artifacts* had flexed. "I had sent the original waxes knowing full well that things might not work out," he explains. "I told them, 'It's fine. Just leave it. There's no perfect form for these.'"

Liberation from the constraints of conventional techniques loosened Clancy's aesthetic, but it also brought an unexpected enjoyment to the process of making. "That body of work was

fun," he recalls, "because there wasn't anything demanding in regards to skill or labor. In some pieces I used the decorative components, the handles, and pressed them into the wax to leave a print. I also used things like sticks, lobster claws, bones, and shells: all sorts of weird little knicknacks, I allowed myself the freedom to just play."

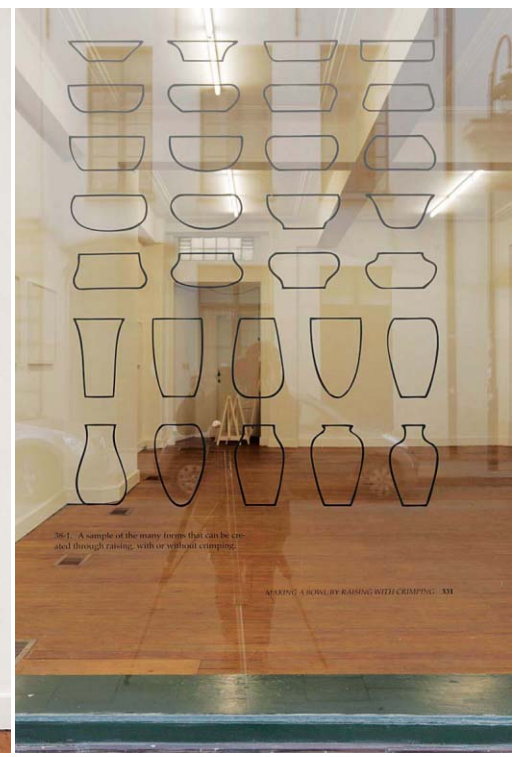
Rather than pursuing this newfound freedom down an increasingly expressionistic path, Clancy used it critically in his return to questions about influence and originality that had driven him from the beginning. An Associate Professor at the Maine College of Art, Portland, before accepting his current position at The University of Wisconsin–Madison, Clancy had addressed these same issues pedagogically when teaching students basic techniques and advising them on problems of form. Consequently, in 2012 he began employing the strategy of play to reflect on the authoritative weight of technical manuals, especially *Silversmithing* by William Steitz and Rupert Finegold, which he had frequently recommended to students. The first illustration in one chapter of the book is a line drawing of thirty simple vessel profiles. "I always give that to students when I teach them raising," Clancy explains, because "I want them to understand the technique and not to get too invested in a vessel that's almost impossible to make because they don't understand the process well enough."

Reflecting on this practice of indoctrinating students into conventions that at some point they must negate on their path toward originality, Clancy produced the installation *Chapter 38*, first exhibited in 2012 at Elisa Platteau & Cie Galerie, Brussels. Based on Steitz and Finegold's drawing, the work was conceived as "an illustration of an illustration" consisting of a five-foot vinyl-cutout mounted on the gallery window and six white shelves bearing thirty raised red-brass vessels produced with the help of two student interns. In a subsequent work, *Images of Silver Objects*, Clancy continued his mining of *Silversmithing*, reproducing black-and-white photographs from the pages, defacing them with brightly colored captions, and mounting them on Dibond panels. "Steitz and Finegold authored the book," Clancy observes, "but I'm taking their words and images and as an artist reinterpreting them."

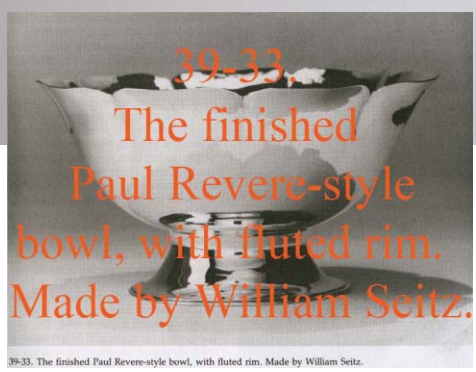
Although *Chapter 38* and *Images of Silver Objects* bow to the appropriation and representation strategies made famous by such postmodernists as Jeff Koons, Richard Prince, and Sherrie Levine, something more is at stake than a general deconstruction of modernist notions of originality. While Clancy embraces the argument that originality consists of selection and reinterpretation rather than the creation of new things, he does not merely reiterate 1980s polemics.

Chapter 38, 2012
Installation at Elisa Platteau &
Cie Galerie, Brussels

Chapter 38, 2012
Installation at Elisa Platteau &
Cie Galerie, Brussels



Images of Silver Objects, 2012
INSTALLATION VIEW AT THE ICA AT MAINE COLLEGE OF ART



Paul Revere, from Images of Silver Objects, 2012

Rather, his recent work is best understood in light of a very personal grappling with issues of influence that has been at the heart of his activity since his graduate-student days.

To understand the parameters of the field and one's place in its history, it is vital to rely on bits of stylistic or technical information that are "already out there," like so many gilt threads in the brocade of the metalsmithing tradition. At the same time, the close study of classics conflicts with the demands of originality, and for anyone who aspires to be a metalsmith and artist, this is a constant source of restlessness, even anxiety. "You've got that history," Clancy observes. "It lingers; it hangs on you. You've got to be able to walk the walk. But at some point the question becomes, how do you forget about the stuff behind you and just move forward?"

His recent work is best understood in light of a very personal grappling with issues of influence that has been at the heart of his activity since his graduate-student days.

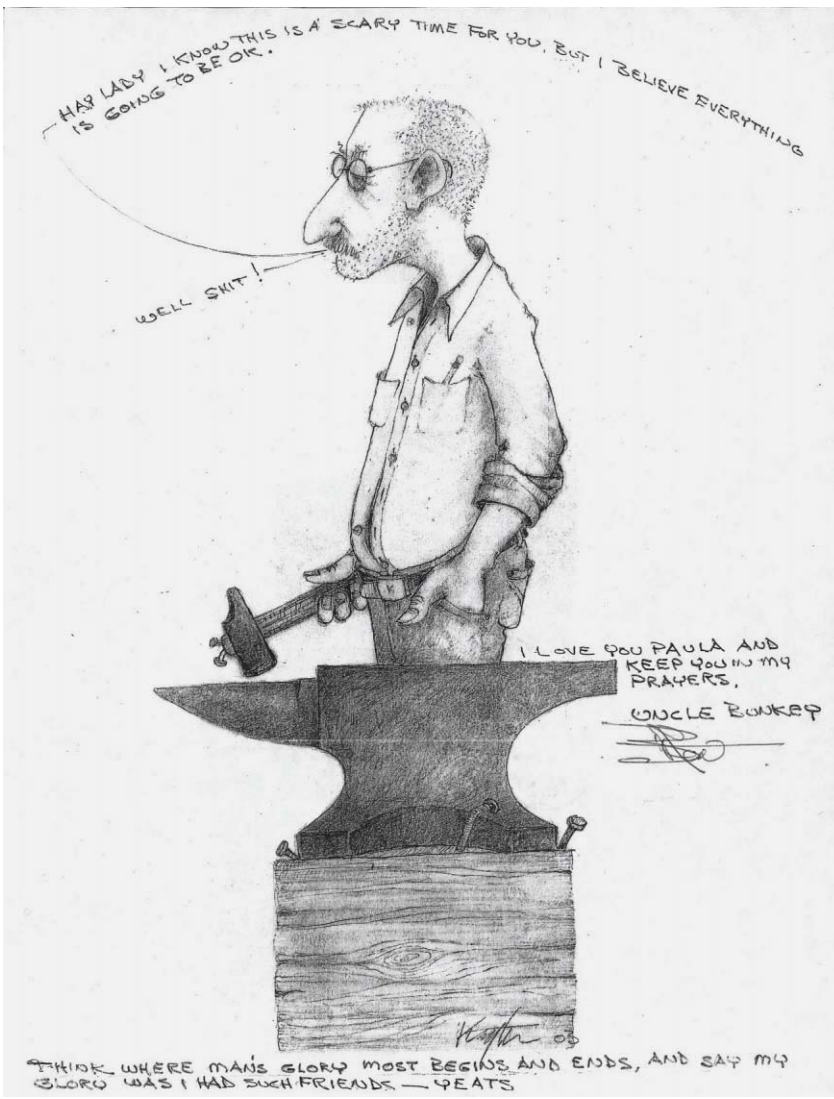
Glen R. Brown is a Professor of Art History and Associate Head of the Art Department at Kansas State University.

1. Harold Bloom, *The Anxiety of Influence: A Theory of Poetry* (New York: Oxford University Press, 1973).
2. Jeff Clancy, interview by author, October 3, 2012. All subsequent quotations are taken from this interview.
3. Rosalind E Krauss, *The Originality of the Avant-Garde and Other Modernist Myths* (Cambridge, Mass: MIT Press, 1986), p. 158.

L. Brent Kington (1934–2013)

Jan Brooks
Designer, researcher, antiquities dealer

IT IS IMPOSSIBLE to measure the magnitude of Brent Kington's influence as an educator at Southern Illinois University where he built an extraordinary metalsmithing program over thirty-six years. What made his teaching so exceptional was the integrity of his character, his compassionate leadership, and his great generosity. Kington loved his students and treated each as a unique individual. He had terrific intuitive skills, listened deeply and teased out of us the courage to find our authentic voice. This selfless teaching is a calling that comes from a higher place. Because of his innate ability to nurture our ideas and desires, Kington's students have made significant and wide-ranging contributions to the arts.


HAY LADY I KNOW THIS IS A SCARY TIME FOR YOU, BUT I BELIEVE EVERYTHING IS GOING TO BE OK.
WELL SHIT!
I LOVE YOU PAULA AND KEEP YOU IN MY PRAYERS.
UNCLE BUNKEY
"THINK WHERE MAN'S GLORY MOST BEGINS AND ENDS, AND SAY MY GLORY WAS I HAD SUCH FRIENDS." —YEATS

Cartoon self-portrait by Brent Kington for former student Paula Garrett, who had just been diagnosed with a fatal brain tumor

Brent Kington modeled a life of integrity: He faced challenges with courage, was devoted to his family, dedicated to his studio and worked with exceptional discipline. He always maintained professional boundaries, creating a sanctuary for his personal work and honoring the privacy of his family life.

Kington's generous spirit infected the culture of the graduate metals studio. Because he was willing to take a chance on some of the most unlikely of us seeking to enter his program, the range of personalities and interests, intellectual knowledge and life experiences of his students combined to create a unique chemistry with each new class. We all learned from one another. That, in fact, was his methodology: he functioned as a catalyst and inspired the sharing of ideas and knowledge.

Kington was also a trailblazer. He had vision and saw opportunities. He believed that research was a team sport and coached his students to investigate myriad subjects, finding the resources to support their inquiry. Thus, he connected his program to an international community of jewelers, blacksmiths, material scientists, engineers, historians, museum professionals, and other artists who were researching new possibilities. We all grew as artists and thinkers thanks to his intellectual appetite and personal initiative. A founder and first president of the Society of North American Goldsmiths, founder and president of the Artist Blacksmiths Association of North America, and Trustee, Fellow and Gold Medal recipient of the American Craft Council, Kington was a recognized leader of the American craft movement. His metals program was a vital laboratory for experimentation and his leadership made us feel we were at the exhilarating center of an exploding field.

Kington's life and art making was infused with a sense of joyful exploration and deep curiosity. Like his professional leadership, he was bold and took risks; his studio work was always breaking new ground. It ranged from elegant forged kinetic sculpture to whimsical objects inspired by his children. Over the years, he probably made as many gifts as he did work for exhibition.

As teacher and colleague Brent Kington was, without question, the most generous person I have ever known. I was blessed to experience the life-changing gifts of his teaching and humbled to call him my friend. He leaves a stunning legacy of accomplishments and a rich body of work, but perhaps his greatest legacy is the personal integrity and kindness that he showed all who knew him.

Harlan W. Butt
Regents Professor, University of North Texas

IT WAS THE spring of 1974 when Brent and I walked down to the SIU cafeteria and ordered some "snarf dogs" and a couple of Cokes. We sat outside at one of the patio tables looking up across the broad lawn towards Pulliam Hall. After we ate, Brent lit a cigarette, and we talked about Art and Craft, about form and line, about life. He was one of the first mentors I had who treated me as an equal, even though I wasn't then and in many ways am not now. When I had a conversation with Brent, I always felt like he really listened to me and that his responses were meaningful, wise, and intended only for me. Even when we joked around, I felt like there was some lesson, some underlying message that was significant for me to remember and understand.

In November 2012 I was asked back to SIU to do an enameling demonstration and give a talk. Though he had retired by then, Brent came in to watch my demo, and we had a conversation afterwards. We discussed past students, projects we were involved in, and goals for the future. That was the last time I saw him. But I will never forget L. Brent Kington and what he taught me about what it is to be an artist and a craftsman. He taught me about the plasticity of iron and the way metal can be hard and rigid or soft and fluid, even sensuous. He was a model for me of what it took to be a practicing artist, the commitment of time, energy, and thoughtful self-criticism involved in living a creative life. The example he showed me had nothing to do with pretension, gimmicks, attitude, or drama. He taught me what it means to be a teacher and mentor. More than anyone, except perhaps my father, he taught me what it is to be a man. Brent will be missed by many, in so many ways.

Southern Illinois University-Carbondale Graduate Metals Studio, 1973, L-R: Mike Riegel, Harlan Butt, undergrad with grad studio privileges Rachelle Thiewes, Don Williams, Brent and Jan Brooks-Loyd (missing is Rene DeMartin)

Gary S. Griffin
metalsmith, maker, thinker

I NEVER STUDIED with Brent Kington, but I was his student. It wasn't difficult to admire his work, but was far more difficult to understand it, especially for someone young in the discipline.

His "Icarus" series emerged in the 1980s, employing strategies (figuration, forged line, and paint) from earlier works; it triumphed and departed as work mythical in form and content. Then in the 2000s, the work was reduced and reduced—not the basic materials, but the form—to become the most simple of forged lines. So much out of so little, and it can't be photographed: it must be seen in the physically present and that is the demand of its power.

He didn't invent line within blacksmithing, but he deposited the inevitability that forged line alone, isolated, was enough. No small task, it represented a lifetime of searching. After years and years of working, the physical result was line weight, line duration, and line volume—the basics. And its mere presence was magnetic and had the capacity to request that one be in its presence for understanding.

I came to understand more after being invited to his mecca in Carbondale, Illinois. There I experienced it while seeking understanding. You see, it was presence that mattered, presence of matter, presence of mind. On one particular visit to his home, we went to the studio, a minimal smithy, and it was there, in that place, so much in contrast to my tool-based excesses, that it all sank in. He was a sensei, a Buddhist master of the forge.

If you ever have the opportunity to see one of his spires physically, spend time with it . . . and listen.

Reviews

Brooch from "Happy Days" series, 2012
sterling silver, brass, Teflon plating, rhodium plating, zircon gems, epoxy resin
2 ⅞ x 2 ¾ x 1"

Shirly Bar-Amotz: Happy Days

Gallery Loupe, Montclair, New Jersey
February 13–March 11, 2013

by Ursula Ilse-Neuman

The complex and dynamic cultural amalgam that is contemporary Israel infuses the eye-catching jewelry of Shirly Bar-Amotz. As the young artist explains: "My starting point is an observation of Israeli aesthetics. I see the overly colorful palette screaming at me from every corner, the commercial signs, the noise, and the over-decorativeness." Yet, her work also distinctly expresses her own life story and memories that relate to her family history.

In her most recent series, "Happy Days," Bar-Amotz's vision parallels that of Samuel Beckett in his play of the same name: embedded in a mound of sand, the playwright's protagonist struggles tragically to find hope even as the earth ultimately swallows her up. Bar-Amotz may see the human condition as Beckett did, but with considerably more optimism. In her brooches, wild animals—from elephants and bears to rabbits and swans—seem unperturbed, if not happy, in their sparkling, colorful environments, even though they are trapped in viscous epoxy resins and unable to go anywhere. "That's our reality," Bar-Amotz explains. "We celebrate life and find comfort in objects, in jewelry, in art." And, indeed, as viewers, we can find delight in Bar-Amotz's fairy-tale creatures who blithely persevere while sporting the gaudy trappings and glitter that underscore rather than shroud their predicament.

This group of brooches and pendants consists of miniature tableaus in which the artist juxtaposes sculptural animal figurines and abstract elements she created using both unorthodox and traditional jewelry-making materials and techniques. Working from her studio in Kibbutz Ma'abarot, where she grew up, Bar-Amotz began each brooch without preliminary drawings. Using a silver base, she built a landscape filled with epoxy-painted rocks, lakes, or hills. Its final composition told her which animal or animals should inhabit it.

The major "actors" in her pendants began as small plastic toy animals from which Bar-Amotz made wax castings that she electroformed with copper to create hollow metal animals. Next she coated the figures with black Teflon and stabbed them with hatpins, garlanded them with pearls, or covered them with a mix of hot enamel, glittering epoxy chips, and fine gold. Pulled from nature, the imposing rhinoceroses, stags, and elephants that are at the center of Bar-Amotz's creations stand aloof from their surroundings, like elaborately primped Westminster show dogs who are unaware that their grooming has run amok.

The animal kingdom has been an inspiration to designers in renowned jewelry houses for centuries. However, a disquieting psychological quality sets Bar-Amotz's animals apart from those more benign, decorative creatures. The jarring appearance of a familiar, even playful, animal shrouded by grotesque embellishments introduces a strange, almost nightmarish, quality to Bar-Amotz's work. Further unsettling undercurrents emanate from the artist's frequent use of outmoded and conventional jewelry forms, especially hatpins and long strings of pearls, which she views as symbols of a lost European material culture. Bar-Amotz regrets that earlier Zionist generations of Israeli society suppressed such associations from the past in their determination to create a new culture free of "all incriminating evidence of our Ashkenazi heritage: the trashy taste, the silent evidence of not belonging." She regards that self-erasure as tragic, and in this and earlier work, she attempts to evoke European ancestral memories in the context of the new reality of Israel.

At first glance, the "Happy Days" series presents a bewildering, almost kitschy, fairy-tale world, but a fuller assessment reveals a richer story. Each pendant and brooch confronts the viewer—and ultimately the wearer—with perplexing incongruities that belie its deceptively merry show-ring setting. Bar-Amotz's artistic power resides in her ability to imagine miniature scenes that embody her own existence and emotional states yet also resonate with a much broader contemporary audience.

Ursula Ilse-Neuman is curator of jewelry at the Museum of Arts and Design, New York.

Pendant from "Happy Days" series, 2012
copper, Teflon plating, turquoise gems, zircon gems, epoxy resin, epoxy chips
2 ½ x 2 ¾ x 1 ⅜"

Sarah Perkins: Enamel Vessels

Mobilia Gallery, Cambridge, Massachusetts
December 8, 2012 - January 31, 2013

by Patricia Harrison and David Lyon

Red Lichen Container, 2011
copper, enamel, silver, 22k and 24k gold

Sarah Perkins draws her inspiration from sources as various as Indian begging bowls, an unguent jar from her grandmother's dressing table, and a museum display of Chinese bronzes that captivated her during a year's residence in Taiwan. But however disparate the sources, her interpretations spring from a singular sensibility. Equally a metalsmith and an enamelist, Perkins is a master of both arts. Her enamel is no mere decoration for her metal forms, nor are the metal forms merely substrate for the enamels. In Perkins' work, dimensionality and color combine in an expressive synergy.

Hers is an artistry deeply rooted in labor-intensive, almost meditative craftsmanship. Most of Perkins' vessels are raised copper, and their deceptively simple shapes attest to her skills with hammer and post. Her enamels are clear, deep pools of color achieved by the application—typically of 20 to 25 coats—of opaque colors close to the metal base and translucent colors closer to the surface.

Roe Container 2011
fine silver, enamel, orange chrysoprase
4 x 3 x 3"

As one would expect of Perkins, the exhibition at Mobilia Gallery was as much about concept as luscious color and sensual shapes. By focusing on vessels, Perkins is able to explore the semiotics and social implications of two distinctly different forms, each signifying a separate sphere: Bowls are public vessels, while the lidded containers are intensely, sometimes even obsessively, private.

The begging-bowl inspiration for Perkins' vessels of commerce and social interaction dictates their somber form and simplicity. These bowls are all basically broad cones set to receive whatever life offers—pure examples of expertly raised copper vessels. Most have a glossy interior and matte exterior, and they derive part of their sensuality from the contrast between rough and smooth textures. Most also have some patterning on the glossy surfaces, achieved by flowing the enamel around resist. Just as the beggar's bowl is likely the beggar's most precious possession, Perkins' forms are imbued with an artistry designed to make them equally prized to owners in less dire straits.

In contrast to the simplicity of the bowls, Perkins' lidded vessels have subtle detailing befitting objects that fit easily in the palm of a hand. Most are footed, with a form suggestive of a woman's pear-shaped lower torso and hips. Others are more erect and elongated, while still others are as squat as Paleolithic fertility symbols. Sexual form underscores the function of the lidded vessel as a receptacle—a keeper of secrets, an intimate hiding place for something as precious as saffron, gold dust, or loose gems. While the interiors of these vessels are typically finished in unadorned high-gloss enamel, Perkins reserves more complex decoration and coloring for exterior surfaces.

Red Tripod Container, for example, features a delicate interplay of colors across the red-orange spectrum, each tone seemingly suspended at a different depth over the bowl's surface. Tiny gold ringlets of gold-wire cloissoné are sprinkled on the lid and shoulders of the vessel like raindrops on glass. Perkins employs the same technique in a related *Red Lichen Container* in which ovoid cells filled with turquoise pigment march across the red lid.

Roe Container is the exhibition's tour de force, worked in enamel and fine silver. Shades of green, orange, black, silver, and gold, swim beneath a glassy surface, forming patterns resembling water plants in a clear pool. Each of the vessel's eight sides arches inward with silver granulation applied to the silver-outlined concavities. When the silver lid is lifted by its orange gemstone finial, the vessel appears half full of "roe," actually silver granules—a lovely stand-in for caviar.

Critics Patricia Harris and David Lyon are based in Cambridge, Massachusetts.

Once More with Love

Studio 20/17, Waterloo, Australia
July 31–August 18, 2012
Gallery Bilk, Canberra
October 26–November 16, 2012

by Marjorie Simon

Studio 20/17 is one of many venues that feature one-of-a-kind jewelry and limited editions by Australia's young and exciting jewelry artists. A combination work and exhibition space, the gallery, which is owned and run by artists Bridget Kennedy and Melanie Ihnen, maintains a lively presence, both actual and online, with fresh exhibits, events, and blogs. "Once More With Love" (OMWL) inaugurated a new type of jewelry exhibition, in which design complements activism.

In 2010 Americans Susie Ganch and Christina Miller, founders of Ethical Metalsmiths, brought their global activism to the Australian jewelry community, inspiring others to follow their lead. One of these, Melbourne jeweler Suze Scholem teamed up with her former teacher from Monash University, master metalsmith Simon Cottrell, to develop a project addressing issues of sustainability and responsible sourcing for jewelers. The result, "Once More With Love," aimed to go beyond simply recycling discarded jewelry. By the end of 2011, Scholem and Cottrell had put together a roster of contemporary Australian jewelers in Melbourne, Sydney, and Canberra, inviting them to create new jewelry from old. Each participating artist received a "mystery bag" from a collected total of more than 30 kg (66 lbs) of once-loved and broken jewelry.

Many of the jewelers, some of whom had been unaware of the ethical jewelry movement, openly agreed with the goals outlined by Ethical Metalsmiths: to increase the global awareness of recycling and to support responsible sourcing and consumption. Newly generated enthusiasm led many to question or reevaluate their own studio practice, bringing it in line with the environmental commitment already present in their personal lives. Mostly young but all very much engaged in the field, the artists demonstrate a sense of stewardship of the world. Their endeavors to "tread lightly" are grounded in university educations that have encouraged them to stretch their ideas and horizons.

Among the delights of OMWL is the way many artists strayed from their customary vocabulary to work outside their comfort zones. While Vicki Mason kept to her floral motifs, curator Cottrell took a new direction. He usually fabricates precise monochromatic 3-dimensional works in stainless steel or Monel, but for OMWL he reconfigured the plastic beads in his "mystery bag" into striking black-and-white striped cufflinks. *Dog Park* by Vicki Shukuroglou is virtually indistinguishable from contemporary nonmetal European or American work, in the best possible way—it reads simply as jewelry, not as "recycled, repurposed" jewelry. A few artists reconfigured beads, bangles, and chains, but to say simply "reconfigured" would be to do them an injustice. Zoe Brand, for example, stymied for a time by the jumble of colors, shapes, and materials, ended up using the mailing bag itself to create a neckpiece whose photographic image is in a way more successful than the piece itself.

Some processes would have been impossible had the exhibition been staged in a drop-in studio environment: Mark Vaarwerk crushed some malachite cabachons to use as pigment in a green brooch and dissolved plastic beads in acetone to create a thick coating for Styrofoam forms. Vaarwerk was already conversant with reclamation, having previously exhibited brooches of reclaimed styrofoam packing materials in "Alchemy," a solo exhibition at Bilk, a gallery for contemporary metal and glass in Canberra. Melissa Cameron, an original participant in Scholem's workshop, has been making recycled jewelry for several years. She calls herself a "jewellist," a term that highlights her specific area of interest. Likewise, Anna Davern had worked with recycled tin, in a mode that suggests a sort of psychedelic offspring of artist Harriete Estel Berman.

The OMWL exhibition was actively supported by international writer and theorist Kevin Murray and Katie Scott, the owner of Gallery Funaki in Melbourne. Despite the modest size of Studio 20/17, both the exhibition organizers and the gallery spared no effort in informing and educating potential viewers, students, clients, and collectors. Lacking only a print catalogue, it provided a Web site chock full of information and images with links to numerous resources, or information about shameful

"Mystery bag" of recycled jewelry that served as Mark Vaawerk's source material

Mark Vaawerk crushing malachite cabachons to use as pigment for his foam brooch

Mark Vaawerk
Brooch (green), 2012
diam. 1 ¾"
expanded polystyrene food box, malachite, stainless steel, sterling silver

and illegal procurement of gems and metals around the world.

OMWL differs from its democratic American cousin, "Radical Jewelry Makeover" (RJM), a community-building event in which artists gather in real time and together create new works from similarly discarded jewelry. By contrast, the Australian artists worked with their "raw" materials in their own studios over several months. Additionally, artists responded to two questions: identify their favorite item in the "mystery bag" and explain why they wanted to participate in the project.

"Once More, With Love" and "Radical Jewelry Makeover" are chapters from the same book, and Scholem shares with Ganch and Miller an activist's concern for our fragile world. OMWL stands out by inviting only professionals to participate and by allowing the artists to receive a percentage of their sales. The work was treated as exhibition-worthy from the outset, and generally speaking, designs were fully resolved. This no doubt reflects the combination of curatorial process—whereby the curators hand-picked artists to produce the work—the sheer volume of the "mystery" pieces given to the artists, and the crucial element of time allotted for development and execution. But surely there is room for more than one approach to raising material awareness on a global scale.

As it travels around the country, OMWL has added a new generation of Australian artists to the established artists with international reputations who are concerned for our shared future. Support for projects that marry ethics with high aesthetic standards can only be welcomed. Like other conscious consumers, jewelers want to do the right thing.

Marjorie Simon is a jeweler and writer residing in Philadelphia.

Bridge 12: Melissa Cameron

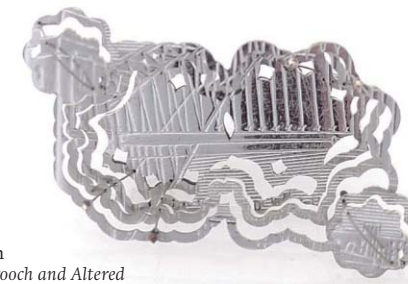
Society for Contemporary Craft, Pittsburgh
November 9, 2012—
March 30, 2013

by Sharon Massey

Melissa Cameron's solo exhibition at the Society for Contemporary Craft provides a thorough examination of the artist's exploration of ornament on mixed media objects. The artist alters vintage metal tins, an iron frying pan, metal ashtray, and even a bamboo plate, cutting each object into her signature patterns, and re-creating them as new, more three-dimensional designs. The resulting forms have the feel of an exploded diagram, with dimensionality created by layering intricate parts connected by tiny threads of stainless steel cable.

The precision of each cut is impressive, even more so because of the unusual recycled materials used. Many of the found objects are already quite delicate and ornate, such as the recycled metal in *Acanthus Oval (Pendant and Void Brooch)*. Pieces such as this are also notable for their dual function—the pierced and layered form is a pendant, while the original object with the resulting negative space

Melissa Cameron
Acanthus Oval (Pendant and Void Brooch), 2010
recycled metal, stainless steel, 925 silver
pendant 2 x 1 x ⅛"



Melissa Cameron
Joining Pattern (Brooch and Altered Ashtray), 2009
recycled metal, mild steel, stainless steel cable, 925 silver
brooch 2 ⅓ x 1 ½ x 1"

becomes a brooch. Each work is equally wearable, and no part of the found object goes to waste. In *Acanthus Oval*, the original rolled hinge of the found object forms the mechanism for the brooch pin stem, eliminating any superfluous additions. Cameron thus seems to honor the found object in a way not often seem with recycled materials—no waste, few additions, yet an object transformed both dimensionally and functionally.

The ornamentation created by Cameron is predominately symmetrical and radial, with references to traditional patterns and motifs. One obvious exception to the radial symmetry is *Joining Pattern (Brooch and Altered Ashtray)*, in which the image on the found object seems to dictate the pierced form.

There are two additions to the exhibition, which give further insight into Cameron's work. One is the "source case" which contains some of Cameron's unaltered found objects, supplemented by a wall display of intricate line pattern designs, which are immediately recognizable in many of the objects in the exhibition. The other addition is the "drop-in studio," located in the work space at the Society of Contemporary Craft and displaying the same "wallpaper." Here the designs have been transformed into a type of coloring book for younger visitors to the show, and there are more pieces of Cameron's jewelry on display. There is also a hands-on project designed by the artist accompanied by bins of found materials and examples of how to make your own jewelry. These participatory aspects of the exhibition help to make Cameron's precise, delicate work seem more accessible and approachable.

Sharon Massey is a studio jeweler and educator living in Pittsburgh, Pennsylvania.

Shopper ID

BY MEGAN AUMAN

WHAT MOTIVATES A shopper to make a purchase? It's a question that has spawned major research in countless fields, from neuroscience to behavioral economics to marketing. Most research attempts to distill our purchasing decisions to basic human behavior—a lowest-common-denominator response to impulses stemming from biology or human nature.

But just as people develop drastically different personalities, they also develop varying spending habits. Different customers are moved to make a purchase for various reasons. As curator and gallery owner Paige West writes, "Collecting art is as personal as deciding what to wear for the day. Some people are motivated by trends, others by what feels comfortable."

Shoppers at Trunk Sale during SNAG's 2013 conference in Toronto

While everyone brings individual motivation to a purchase, when we look at customer behavior, certain profiles begin to emerge. Understanding the various shopping profiles can help sellers tap into a customer's true motivations for making a purchase. We've all encountered some of the more frustrating shopping styles, such as bargain hunters or reluctant spenders, whether as sellers or simply in our own social circles. These modes of shopping, while not impossible for a seller to crack, are not the types to build a brand on. Fortunately, three shopping styles exist that form the foundation of a potentially loyal and lucrative customer base. These are selectors, collectors, and accumulators.

Selectors tend to view each purchase as a long-term commitment, worthy of research and careful consideration. Deliberate and methodical, selectors are drawn to customization and are willing to wait to get exactly what they want. Selectors spend more time on research before making a purchase and are more influenced by reviews and testimonials. While selectors aren't typically brand loyal, they often make up for it by making larger, one-time purchases.

Collectors view themselves as connoisseurs and have a tendency to buy a broad cross-section of products or objects in a particular category. Collectors might be product-category loyal "I collect vintage typewriters" or brand loyal "I collect Nike sneakers." Collectors may not even identify as collectors—someone interested in fashion who buys clothes and accessories from a wide variety of high-end designers is motivated by the collector impulse, even if they don't see themselves as such. Initially influenced by tastemakers and experts, collectors eventually seek to establish their own identity and expertise through their collections.

Accumulators typically buy the same or similar products in a variety of options, such as different colors, materials, patterns, or sizes. The most brand loyal of the shopping styles, accumulators return frequently to their favorites. Once an accumulator has committed to a brand or product, they make decisions with confidence. "I know what I like and I'll take one in every color." At the same time, accumulators are not early adopters—they want to be sure a product will stick around for a while before committing to it, enabling them to become long-term consumers of their favorite brand and products.

While most people gravitate toward one of these shopping styles, different situations or products can bring out other shopping habits. Products that are purchased infrequently, such as cars or wedding rings, can turn even a confident accumulator into a research-obsessed selector. And a quality product or strong brand can turn a selector or even a non–brand-loyal collector into an ardent accumulator.

Because each of the shopping styles responds to different triggers, it's important to understand which style best supports a business or product and to make decisions accordingly. Brands that attract selectors should focus on customization and personal service, while highlighting testimonials from previous customers. Brands with a wide and ever-changing product mix should focus on collectors by reaching out to tastemakers and enticing collectors with new pieces. To reach accumulators, commit to a strong brand with classic products in a variety of options.

While most businesses will attract more than one shopping style, understanding which styles best match your products can help reach ideal customers who are motivated to purchase.

Megan Auman is a Pennsylvania-based designer, metalsmith, and educator.

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BY DANA SINGER

Attendees at SNAG's 2013 Toronto conference enjoying the Exhibition Crawl

Recipients of SNAG's Educational Endowment scholarships, l to r: Michael O'Neil, Alyssa Bogdan and Jessica Todd

Fantastic SNAG Conference in Toronto

SNAG's 42nd annual conference, Meta Mosaic, held in Toronto in May, drew 800 enthusiastic participants. The conference was dedicated to our 2013 Lifetime Achievement Award recipient, Gary Griffin, and opened with an award ceremony in his honor. Thank-you to Rio Grande, our longtime corporate sponsor (for the eighth consecutive year), worldwide distributor of tools and equipment; our hosts, George Brown College and Harbourfront Centre; and our amazing co-chairs Paul McClure and Melanie Egan. They and all their volunteers pulled out the stops and should be proud of their wonderful Canadian jewelry and metals community.

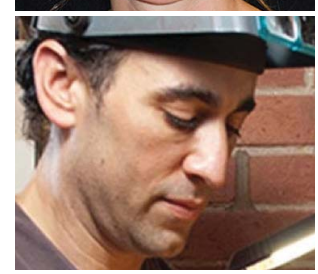
Our gratitude also goes to sponsors Todd Reed, Tenda do Louro Jewellery Museum, Porter Airlines, Bill Gangi Multisensory Arts, United Precious Metals Refining, Umicore Precious Metals Canada, Charon Kransen Arts, Embee Diamonds, Catherine Morgan, Jewelers Mutual Insurance Company, Manufacturing Jewelers and Suppliers of America (MJSA), Toronto International Jewellery Festival, Otto Frei Co., Artinian Diamonds, and many others who sponsored individual sessions at the conference.

SNAG 2013 Educational Endowment Scholarship Recipients

This year's SNAG Educational Endowment competitive scholarships, awarded annually to both graduate and undergraduate students, went to Michael O'Neill, graduate student, State University of New York, New Paltz; Alyssa Bogdan, undergraduate student, College for Creative Studies, Detroit, Michigan; and Jessica Todd, graduate student, Kent State University, Ohio.

SNAG Welcomes New Board Members

At the Toronto conference, Renee Zettle-Sterling, educator at Grand Valley State University, Michigan, became SNAG's new president, and Sue Amendolara, now our past-president, received the traditional president's pin made by J. Fred Woell. Becky McDonah, educator at Millersville University, Pennsylvania, and Jim Bové, educator at California University of Pennsylvania, were elected by the SNAG membership to its board of directors. We also welcome a newly appointed board member, Todd Pownell, studio jeweler, of TAP Studios, Cleveland.



New SNAG board members from top: Renee Zettle-Sterling, (president), Becky McDonah, Jim Bove, and Todd Pownell

Executive Director Dana Singer Leaves SNAG

This is the last Society Page to be written by Executive Director Dana Singer. Dana was SNAG's first professional executive director, and she helped lead SNAG into a new era as an organization. After fifteen years as SNAG's cornerstone, she decided it was time to pursue a new career. Everyone at SNAG wishes her well in her new endeavors. Her successor will be announced in the January issue of *Metalsmith*.

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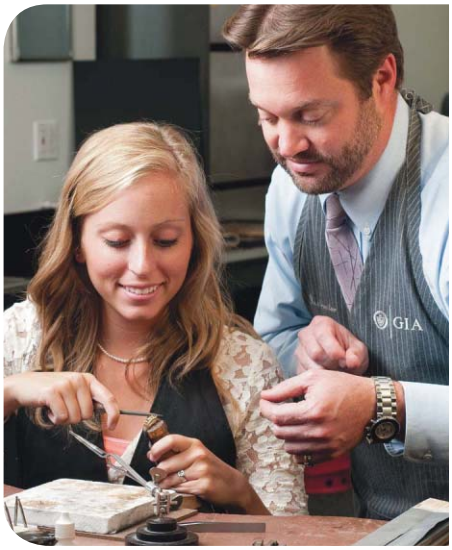

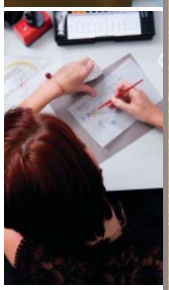

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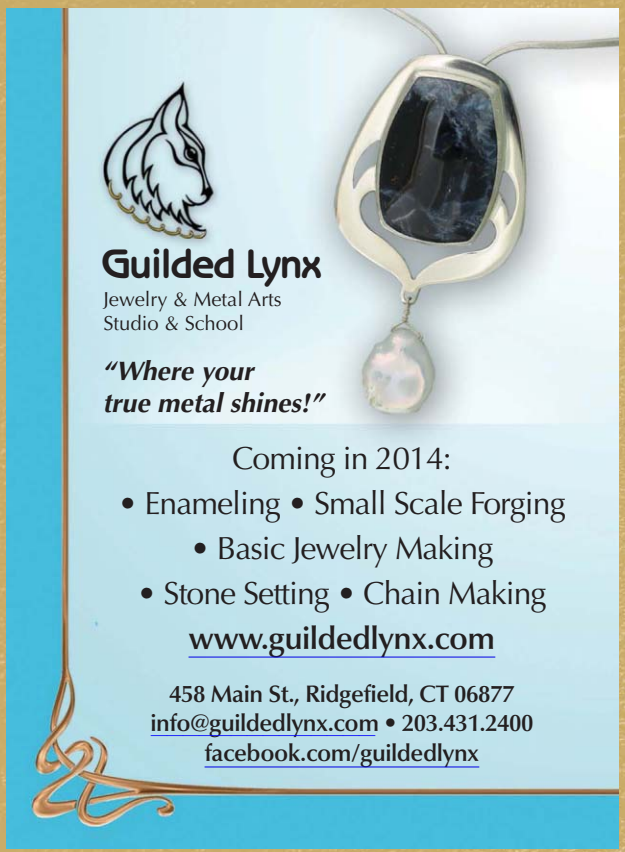

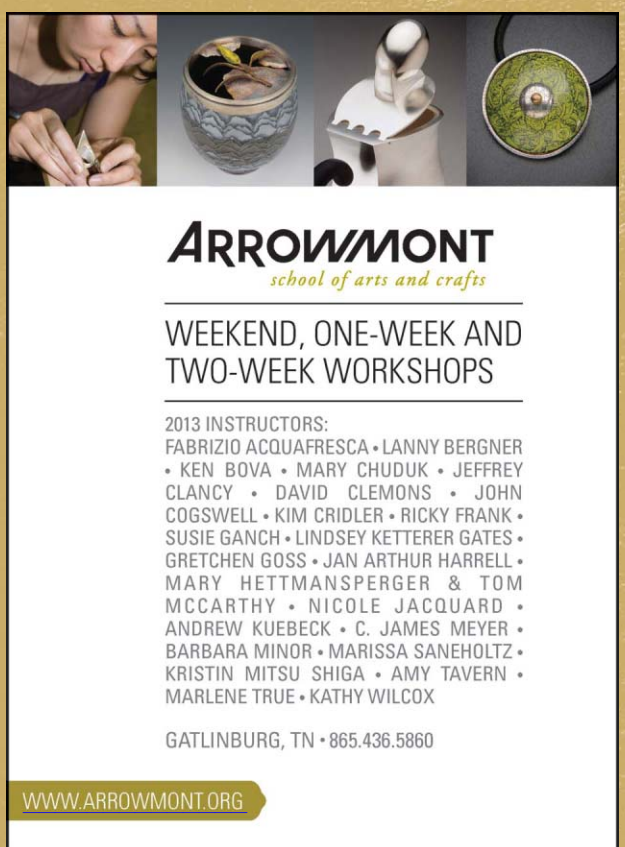
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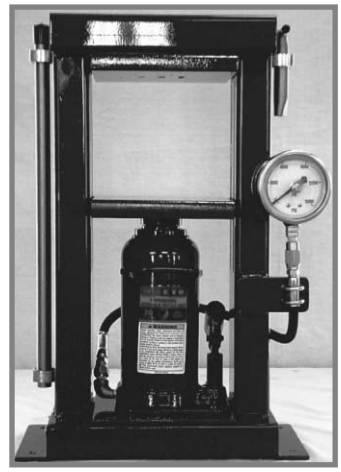

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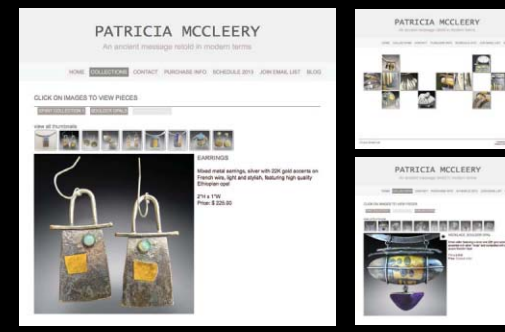

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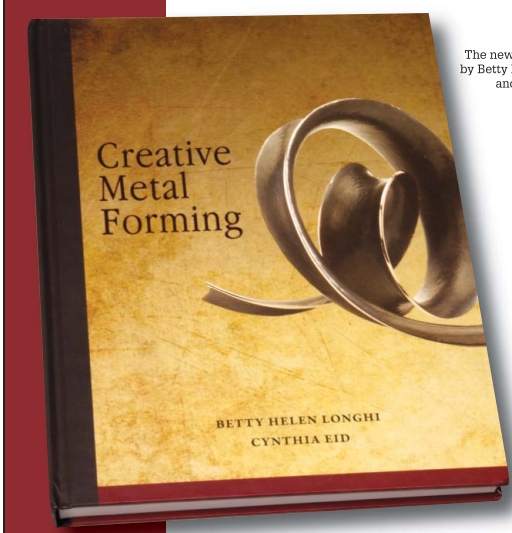

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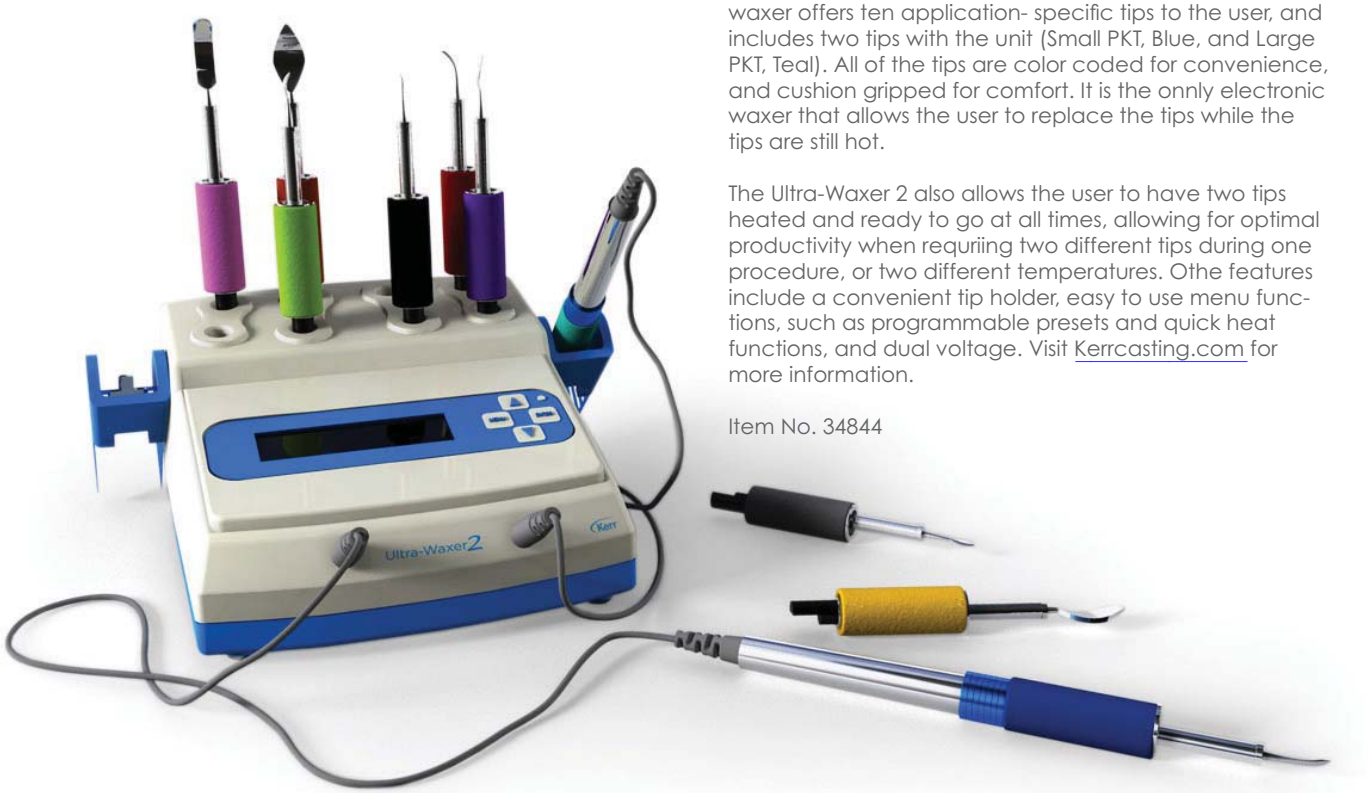

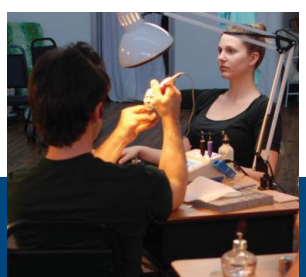

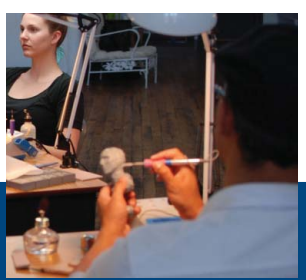

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